WILHELM TELL

SCHILLER

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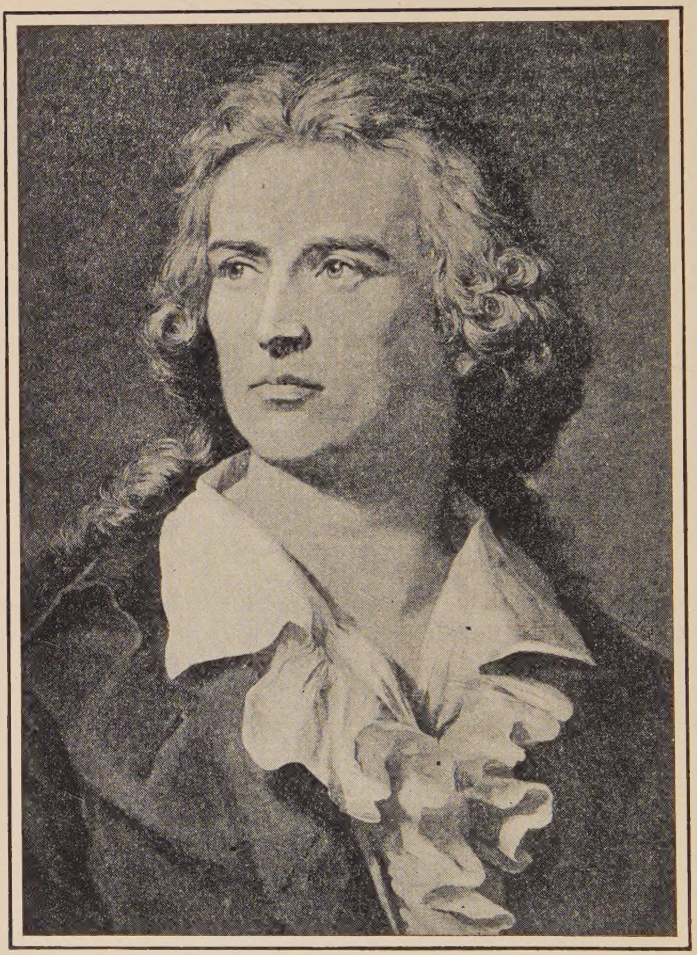

Schiller

Wilhelm Tell

Schauspiel

von

Friedrich Schiller

EDITED WITH INTRODUCTION, NOTES, GERMAN QUESTIONS
EXERCISES AND VOCABULARY

BY

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IEF

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PREFACE.

To teach German for practical purposes is both advantageous and necessary. But students should not be denied the opportunity to know directly some of the best and noblest German literature. Every pupil, even in a two-year course, ought to read at least one German masterpiece. Of all German classics, Schiller's *Wilhelm Tell* is the best adapted for early reading; it is not only interesting and stimulating as literature, but it can also be conveniently used as a basis for German conversation and composition. None of the editions that I have used in my teaching experience seemed to me suited to elementary classes, and this has led me to prepare a set of notes that make it both practicable and profitable to read this text early in the German course.

The main body of the notes treats *Wilhelm Tell* as poetry and drama. The grammatical notes have been put into a separate chapter and the various subjects are treated topically. Such an arrangement has this advantage: it gives the student a ready reference to each grammar topic as a whole, and thus prevents the misconceptions and fragmentary knowledge obtained from scattered notes. The exercises and conversational questions have been added for those who desire to use them; they are not intended to be exhaustive, but to serve merely as a guide.

The sketch of Schiller's life is purposely short, for the student can obtain no adequate knowledge of Schiller's life, works, and place in literature except through extended read-

ing. For this purpose a few excellent reference books are indicated in the bibliography. I have likewise avoided all technicalities and intricate questions involved in the discussion of what is legend and what is fact in the Tell story.

My particular thanks are due to my colleague, Prof. Oscar Burkhard, for many helpful and valuable corrections and suggestions.

C. S.

Munich, June, 1913.

CONTENTS.

PAGE

Illustrations vi

Introduction vii

Wilhelm Tell

First Act 1

Second Act 41

Third Act 76

Fourth Act 113

Fifth Act 152

Historical Note 179

Notes 185

Appendices

A. Quotable Lines 319

B. Poetic Diction 320

C. Grammatical Notes and Exercises . . . 322

D. Fragen 333

Vocabulary 351

ILLUSTRATIONS.

Schiller		*Frontispiece*
		TO FACE PAGE
Brunnen, Schwyz, and the Mythen		2
The Axenstrasse and Flüelen		20
The Mythenstein		39
Seelisberg and the Rütli		50
The Châlet at the Rütli		62
The Rütli Oath		74
The Shooting of the Apple		90
The Tell Ledge and Chapel		113
Tell's Flight		121
The Ruins of Castle Attinghausen		128
The Hollow Way near Küssnacht		136
Tell's Statue at Altorf		152
Map	*to follow*	184

INTRODUCTION.

SKETCH OF SCHILLER'S LIFE.

Johann Christoph Friedrich Schiller was born November 10th, 1759, at Marbach in Würtemberg. His father served as surgeon in the army and had reached the rank of captain before he retired. He was a plain, honest man, restless and energetic, and Schiller revered him; but no tender relations ever existed between them. Schiller's mother, whom he loved devotedly, was a woman who excelled rather in goodness of heart than in intellectual power. The patriarchal austerity of the father and the mother's devotion to her household duties deprived Schiller of a happy childhood such as his great friend Goethe enjoyed. All the more credit is, therefore, due to Schiller, who, in spite of his less favorable environment and his lifelong and unceasing struggle against want and sickness, reached a plane of greatness in no wise inferior to that of his great co-worker and friend.

Schiller's early desire was to enter the ministry, but in this he was thwarted by the command of the Grand Duke Karl Eugen, who bade the father send his son, then thirteen years old, to the military school at Ludwigsburg, afterwards at Stuttgart, the capital. In this school Schiller first took up the study of law, but three years later changed to medicine. The discipline of the school was very strict: the boys were cut off from the outside world; they were not even allowed to go home; and their very play was regulated by rules. Most unendurable to Schiller's sensitive and impulsive nature were the themes the students were com-

pelled to write, on such absurd subjects as, "Which among you is the meanest?" "A description of yourself and of your attitude toward your Prince."

On the other hand, the instruction was excellent and Schiller was given the opportunity to become acquainted with current books. He read the writings of Rousseau and of Ossian, Goethe's *Götz* and *Werther*, Klopstock's *Messias*, Wieland's translation of Shakespeare, Leisewitz' *Julius von Tarent*, Gerstenberg's *Ugolino*, and other books of the day. Together with a few of his companions he began to write and to send his productions secretly to the publishers. A story by Schubart suggested to him the plot of his first play. He was 18 years old when he began Die Räuber, 1777, which he completed in 1781 and published at his own expense.

In *The Robbers* Schiller gives expression, as Goethe had in his *Götz von Berlichingen* (1771), to the strong revolutionary spirit of the times. The Americans had just declared for political freedom and in their Declaration of Independence had defined and proclaimed the eternal rights of man. In France the revolt against political oppression, which ended with the execution of the king, was well under way. The same wave of protest against absolute rule by the princes was sweeping over Germany. Thus the strong revolutionary spirit of Schiller's play and its wild and unreasoning attack upon existing social views and institutions inspired the young men of Germany with the wildest enthusiasm. The French Assembly conferred upon the author the diploma of citizenship in the French Republic. Older and more conservative people were scandalized. One German prince declared: "If I were God, and could have foreseen that Schiller would write *The Robbers*, I should never have created the world."

On January 13, 1782, *The Robbers* was successfully performed at Mannheim under the direction of Dahlberg, one

of the foremost theatrical managers of the day. Schiller, who on his graduation (1780) had entered the services of the duke as military surgeon and was therefore subject to military regulations, went secretly to see the performance. A second journey to Mannheim resulted in Schiller's arrest and a ducal command to cease from all literary work. Already discontented with the monotony of his life at Stuttgart, disliking his medical work more and more, and chafing under the intolerable restraint put upon his literary aspirations, Schiller fled to Mannheim, September 22, 1782. He remained there but a short time, for he did not feel safe there from the pursuit of the duke. After wandering about for several months, he finally found refuge with the mother of one of his school friends.

Schiller had taken with him to Mannheim a new play, Fiesko, which Dahlberg pronounced unfit for the stage. But after its successful performance in Hamburg, Berlin, and Vienna, Schiller was made theater-poet at Mannheim, though at so low a salary that he was not able to make a living. At Dahlberg's request he revised his *Fiesko*, giving it a different ending. But when it was performed at Mannheim, January 11, 1784, it was not a great success; possibly because the public had expected another play like *The Robbers*. The play is an attack upon existing forms of government and, in its revised form, a plea for republicanism.

A third play, Kabale und Liebe, a tale of intrigue at a German court, was successfully performed the same year. This play is a protest against the privileged position of the upper classes and the resulting social abuses.

Heavily in debt and broken in health, Schiller gave up his position and went to Leipzig and thence to Dresden, April, 1785. At Mannheim he had begun the publication of the periodical, Rheinische Thalia, devoted to drama and literature. It is chiefly notable because in it he published

the first act of Don Karlos, a play he completed after he reached Dresden. The plot is confused and the purpose of the play is not clear; for while Schiller was writing it he changed his plan. When he began the play he proposed to make of it a protest against clericalism and the Inquisition, against religious intolerance and political despotism; later he planned to make it an historical play, a "family picture of the house of Philip II"; he ended by making it a vehicle to express his own political views.

The *Don Karlos* is important to the student of Schiller's life, for it marks the transition of Schiller from the turbulence and unrestrained passions of his youth to the calm, philosophical conservatism of his manhood. His philosophic readings had turned his attention away from the conflicts and problems of the political and social state of the masses of his countrymen to a study of the character of the individual self in its striving towards that intellectual and moral perfection which alone can give true freedom to the mind and soul. For Schiller came to believe, along with Goethe, that the mass could be lifted up only through the development of the individuals that composed it. This idea is the one that mainly distinguishes Schiller's later and greater plays from those of his youth.

For the present he concerned himself with poetry and history. He published at this time a number of his poems, most important of which is his great *Ode to Joy*. His work on *Don Karlos* led Schiller to the study of history, and from this resulted his great historical work, Abfall der Niederlande, 1788, which helped him to get a professorship in history at the University of Jena.

In 1790 Schiller married Charlotta von Lengefeld, a lovable woman of sunny disposition and wholly in sympathy with Schiller's ideals and plans.

Though distressed by illness and harassed by financial

difficulties, Schiller continued his historical studies and wrote his other great history, Geſchichte des dreißigjährigen Krieges, 1791–1793. From 1787 to 1799 appeared his philosophical and æsthetic essays.

Schiller had long desired to make the acquaintance of Goethe, but had not succeeded. When he spent several months in Weimar in 1787, Goethe was absent in Italy, and it was not until 1794 that their friendship began. Schiller was planning a literary periodical, Die Horen, *The Hours*, and wrote to Goethe asking him to contribute some articles. Goethe wrote a kindly acceptance; correspondence and an exchange of visits soon established a firm and intimate friendship which was to mean much to both.

Together they brought out the Xenien, a series of epigrams satirizing their critics. These they published in the Muſenalmanach, an annual volume of poems which Schiller issued for several years. It was Goethe who encouraged Schiller to write Wallenſtein, the idea for which had come to Schiller while he was at work on his *Thirty Years War*. This play is considered by most critics as Schiller's best drama. It is divided into three parts: Wallenſteins Lager, a one-act play that serves as an introduction to the other two parts; Die Piccolomini, in five acts; and Wallenſteins Tod, in five acts. The whole is a vivid, faithful picture of the stirring events in the great general's life. At the same time Schiller was producing some of his finest ballads: Der Handſchuh, Der Taucher, Die Bürgſchaft, Lied von der Glocke, and others.

In 1799 Schiller took up his residence in Weimar and there spent the few remaining years of his life. Within the next four years he wrote his great plays, Maria Stuart, 1800, Jungfrau von Orleans, 1801, Die Braut von Meſſina, 1803, and Wilhelm Tell, 1804. *Maria Stuart* contains the history of that ill-fated queen; the *Maid of Orleans* is the

story of Joan of Arc. In neither play does Schiller pretend to paint with historical accuracy. Mary Stuart loses her life less for political reasons than because of Elizabeth's jealousy over Mary's superior personal charms. Joan is not burned at the stake, but dies in battle; she earns her death because she has disobeyed the commands of the Virgin and learned to love an enemy of her country. The *Bride of Messina* is an unsuccessful attempt to introduce the Greek chorus into a modern play.

With his *Tell* Schiller turns again to the political problems that interested him in his youth. But with what a different spirit! And yet, though this play is tempered with a saner and maturer conception of political freedom, the spirit of the whole action expresses so passionate a love of liberty, insists so unyieldingly upon the inviolability of human rights and upon the duty that man owes to his country, that in effective power *Tell* surpasses all the plays of Schiller's youth. In *Tell* he blends the ideals of his youth with those of his manhood and thus makes a convincing plea for the political liberty of the masses and for freedom in moral conduct in the life of the individual man.

Death overtook him May 9, 1805, at the age of 46, just as he was beginning his Demetrius, a play that he believed would be his best work.

During his lifetime Schiller had already become the favorite poet of his countrymen. He ranks high as a dramatist while, as a lyric poet, Goethe acknowledged his superiority. Considering the short life of this man, his great struggle with want and disease, it is truly remarkable how much he accomplished. Add to this his high nobility, his idealism and warmhearted sympathy with the best and noblest thought of his age, and it is small wonder that this "Poet of Liberty" has won for himself an imperishable memory and the undying love of his countrymen.

This brief account of Schiller's life may be supplemented by readings from the following books:

In English.

Calvin Thomas: *The Life and Works of Friedrich Schiller.* Henry Holt and Co., New York, 1904. $3.50. Student edition, $1.50. This is the best English biography.

Hjalmar H. Boyeson: *Goethe and Schiller.* Scribner, New York, 1907. $2.00. An excellent book.

J. Sime: *Schiller.* (In "Foreign Classics for English Readers.") Lippincott, Philadelphia, 1882. $1.00.

H. Düntzer: *Life of Schiller;* translated by P. E. Pinkerton. Macmillan, London, 1883.

In German.

J. Wychgram: Schiller. Velhagen und Klasing, Bielefeld und Leipzig, 5th edition, 1906. Profusely illustrated. Mark 12.

Kühnemann: Schiller. C. H. Beck, München, 1905. Mark 6.50.

Könnecke: Schiller. Eine Biographie in Bildern. N. G. Elwertsche Verlagsbuchhandlung, Marburg, 1905. Mark 5.

An excellent account of the relation of Schiller to his time is to be found in Francke's *History of German Literature,* Henry Holt and Co., New York. $2.50.

WILHELM TELL.

Goethe on his third and last visit to Switzerland (1797) had become so greatly interested in the story of Tell that he had determined to treat the subject in an epic poem. But other work turned him from his purpose. Schiller had been fully informed of Goethe's purpose and plans and had expressed his enthusiastic approval of the project. But that he should himself treat the subject dramatically did not occur to Schiller until early in 1801. At that time there was a rumor that Schiller was writing a play on the Tell

theme, and it is to this false report of Schiller's literary plans that we owe the play. For it excited his interest anew in the story and started him to work upon it.

That Schiller owes to Goethe little more than the suggestion of the story as a good subject for a drama is clear from Goethe's own account in the *Annals* under the year 1804, where he says: "It will, moreover, clearly appear . . . that the latter (*i.e.* Schiller's *Tell*) is wholly the author's production, and that he owes me nothing except the incitement to the task and a more vivid view of the situation than the simple legend could have afforded him."

Schiller began work on *Tell* on August 25, 1803. The difficulties of the subject, especially because he had never been in Switzerland, led him to exhaustive reading on Swiss history and customs and to inquiries among his friends. In a few months, February 18, 1804, the play was finished and it was acted for the first time in the Court Theater in Weimar, March 17, 1804. Its success both as an acting play and as a piece of literature was instantaneous, and it remains to this day one of the most popular plays on the German stage.[1]

[1] Following is a list of the most popular plays produced on the German stage before 1880. Recent plays are not included. The numerals indicate the average number of performances of each play in all the 427 best theaters during each of the six seasons from 1899 to 1905. Except in the case of Schiller's plays only the one most popular play of a dramatist is given. Schiller: Tell, 232; Maria Stuart, 166; Jungfrau von Orleans, 116. Goethe: Fauſt, 20. Kleist: Kätchen von Heilbronn, 58. Grillparzer: Sappho, 48. Laube: Karlsſchüler, 30. Freytag: Die Journaliſten, 116. Hersch: Anna-Lieſe, 42. Räder: Robert und Bertram, 113. Moser: Der Veilchenfreſſer, 83. Benedix: Die zärtlichen Verwandten, 54. L'Arronge: Doctor Klaus, 119. Hebbel: Maria Magdalena, 35. It is remarkable that plays of the greatest literary reputation like Schiller's Wallenſtein, Goethe's plays other than Fauſt, and all of Lessing's plays should not have been performed as many as 10 times in any one of these years.

This popularity of *Tell* is due less to its lofty defense of political liberty and of the right to resist oppression than to the appeal for union of all members of one and the same people. The play has, therefore, been always especially popular during periods of unrest or of national crisis, as during the revolutionary days of 1848, or when in 1870 it served as an appeal to the disunited German states and peoples to unite in a common defense of the Fatherland.

But the *Tell* has not escaped criticism. Chief among these criticisms is the claim that it lacks dramatic unity. That the dramatic structure of the play is not developed according to the conventional rules of play-writing is in itself no serious matter.[1] It is true that the *Tell* is loosely constructed and that its parts are not closely connected. This is due in part to the sources from which Schiller drew his plot; partly, also, because of Schiller's perfectly justified desire to make Tell an individual acting in his own defense rather than a political leader. (Compare note on line 1097.)

There are in reality three parallel actions in the play.

(1) The Historical Action or People's Plot, which narrates the story of the wrongs of the people of the Forest Cantons and their final triumph over the Austrian tyrants.

(2) The Tell Action, which gives the story of Tell's wrongs and his vengeance upon his enemy. Already in Schiller's sources this story stands apart and entirely separated from the people's cause, and is treated as a mere

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[1] For, as Lessing had already pointed out, the old unities of time and place are not essential factors in the making of a good play; and the fact that Lessing still held to the unity of action is no reason that Schiller should do so. In fact, "tragic guilt" and "the inevitable and unavoidable result" of the action, factors that the unity of action requires or causes, need not be expected in a play with a happy ending; unity of action is here not of first importance, as it would be in a tragedy.

episode without bearing upon the final result. In the play, however, it is through this one individual's trials that our sympathy and our interest in the cause of the people is most actively awakened. Nor is the Tell Action altogether without connection with the Historical Action. Thus the rescue of Baumgarten foreshadows Tell's rescue of his country; and it is Tell who solves the greatest problem confronting the Rütli confederates by removing Gessler from the path to liberty.

(3) The Rudenz-Berta-Attinghausen Action, or Nobles' Plot, is connected only with the Historical Action and plays no part in the Tell Action. Just as the Historical Action portrays the struggle of the common people, so the Nobles' Plot shows us the part which the nobility play in the common cause. The love scenes are least justifiable. They were introduced largely to comply with the conventional demands of the day. To omit Berta would be to rob the play of its lyrical element. To cut out Rudenz would weaken the rôle of Attinghausen, one of the noblest and most necessary characters in the play.

Schiller secures a unity of these three plots by giving to each set of characters the same object — resistance to tyranny and the establishment of the freedom of the cantons; and to each a common motive — self-defense. Another criticism has been made of the name of the play, since not Tell but the Swiss people is the hero of the action. But Tell is the one commanding figure in the play; he is the one who suffers and endures most, and he is the one who performs the deed that alone can bring success to the people's cause.

Sometimes the highly rhetorical and declamatory diction is criticised. This is largely a matter of personal taste. It is certain, however, that a poetic and fervent diction is necessary for a play so filled with feeling; it may well be

doubted if a more restrained and colder diction would not seriously affect the popular appreciation of the play.

Other points of criticism will be considered in the Notes.

But all critics agree in praise of Schiller's success in depicting local color, of his admirable use of dramatic contrast, of his striking and vivid descriptions. And most of all is he to be commended for the strength of individual scenes and of his characterization.

Following is a serviceable list of commentaries and critical works dealing with the play:

German Editions.

L. Bellermann: Schillers Dramen, 3 vols. Weidmansche Buchhandlung, Berlin, 4th edition, 1908 Mark 18.

H. Düntzer: Schillers Wilhelm Tell. Ed. Wartig, Leipzig, 6th edition, 1897. Mark 2.

H. Gaudig: Wilhelm Tell. (Wegweiser durch die klassischen Schuldramen.) Th. Hofmann, Leipzig and Berlin, 3d edition, 1904. Mark 7.

H. Bulthaupt: Dramaturgie des Schauspiels, 3 vols. Schulzesche Hof Buchhandlung, 6th edition, 1898. Mark 12.

American Editions.

C. A. Buchheim; revised by H. Schoenfeld. Oxford University Press. New York and London, 1902.

W. H. Carruth. Macmillan. New York, 1902.

R. W. Deering. Heath. Boston, 1902.

A. H. Palmer. Holt. New York, 1898.

E. C. Roedder. American Book Co. New York, 1905.

B. J. Vos. Ginn. Boston, 1911.

Schiller's Sources.

Aegidius Tschudi: *Chronicon Helveticum*, Basel, 1734–36.

J. von Müller: *Geschichte der Schweizerischen Eidgenossenschaft*, Leipzig, 1786–95.

J. J. Scheuchzer: *Naturgeschichte des Schweizerlandes*, Zürich, 1746.

J. K. Fäsi: *Genaue und vollständige Staats- und Erdbeschreibung der ganzen helvetischen Eidgenossenschaft*, Zürich, 1766.

J. G. Ebel: *Schilderung der Gebirgsvölker der Schweiz*, Tübingen, 1798.

P. Etterlin: *Kronika von der löblichen Eydtgenossenschaft*, edited by Spreng, Basel, 1752.

J. Stumpf: *Allgemeine Eidgenossenschaftschronik*, Zürich, 1548.

Extracts in modern German of such portions of Tschudi's *Chronicles*, to which Schiller owes more than to all his other sources, can be found in Düntzer's *Wilhelm Tell*. Ed. Wartig, Leipzig, 6th edition. 1897. Mark 2.

Wilhelm Tell

Personen

Hermann Geßler, Reichsvogt in Schwyz und Uri
Werner, Freiherr von Attinghausen, Bannerherr
Ulrich von Rudenz, sein Neffe

Landleute aus Schwyz:
- Werner Stauffacher
- Konrad Hunn
- Itel Reding
- Hans auf der Mauer
- Jörg im Hofe
- Ulrich der Schmied
- Jost von Weiler

aus Uri:
- Walter Fürst
- Wilhelm Tell
- Rösselmann, der Pfarrer
- Petermann, der Sigrist
- Kuoni, der Hirte
- Werni, der Jäger
- Ruodi, der Fischer

aus Unterwalden:
- Arnold vom Melchtal
- Konrad Baumgarten
- Meier von Sarnen
- Struth von Winkelried
- Klaus von der Flüe
- Burkhard am Bühel
- Arnold von Sewa

Gertrud, Stauffachers Gattin
Hedwig, Tells Gattin, Fürsts Tochter
Berta von Bruneck, eine reiche Erbin
Rudolf der Harras, Geßlers Stallmeister
Johannes Parricida, Herzog von Schwaben
Meister Steinmetz, Gesellen und Handlanger
Geßlerische und Landenbergische Reiter
Viele Landleute aus den Waldstätten

Söldner:
- Frießhard
- Leuthold

Bäuerinnen:
- Armgard
- Mechthild
- Elsbeth
- Hildegard

Fronvogt
Öffentliche Ausrufer
Barmherzige Brüder

Tells Knaben:
- Walter
- Wilhelm

Pfeifer von Luzern
Kunz von Gersau
Jenni, Fischerknabe
Seppi, Hirtenknabe
Stüssi, der Flurschütz
Der Stier von Uri
Ein Reichsbote

Erster Aufzug.

Erste Scene.

Hohes Felsenufer des Vierwaldstättersees, Schwyz gegenüber.

Der See macht eine Bucht ins Land, eine Hütte ist unweit dem Ufer, **Fischerknabe** fährt sich in einem Kahn. Über den See hinweg sieht man die grünen Matten, Dörfer und Höfe von Schwyz im hellen Sonnenschein liegen. Zur Linken des Zuschauers zeigen sich die Spitzen des Haken, mit Wolken umgeben; zur Rechten im fernen Hintergrund sieht man die Eisgebirge. Noch ehe der Vorhang aufgeht, hört man den Kuhreihen und das harmonische Geläute der Herdenglocken, welches sich auch bei eröffneter Scene noch eine Zeit lang fortsetzt.

Fischerknabe (singt im Kahn).

Melodie des Kuhreihens.

Es lächelt der See, er ladet zum Bade,
Der Knabe schlief ein am grünen Gestade,
Da hört er ein Klingen,
Wie Flöten so süß,
Wie Stimmen der Engel
Im Paradies.
Und wie er erwachet in seliger Lust,
Da spülen die Wasser ihm um die Brust,
Und es ruft aus den Tiefen:
Lieb Knabe, bist mein!
Ich locke den Schläfer,
Ich zieh' ihn herein.

Hirte (auf dem Berge).

Variation des Kuhreihens.

Ihr Matten, lebt wohl,
Ihr sonnigen Weiden!

Der Senne muß scheiden,
Der Sommer ist hin.
Wir fahren zu Berg, wir kommen wieder,
Wenn der Kuckuck ruft, wenn erwachen die Lieder,
Wenn mit Blumen die Erde sich kleidet neu,
Wenn die Brünnlein fließen im lieblichen Mai.
Ihr Matten, lebt wohl,
Ihr sonnigen Weiden!
Der Senne muß scheiden,
Der Sommer ist hin.

Alpenjäger

(erscheint gegenüber auf der Höhe des Felsen).

Zweite Variation.

Es donnern die Höhen, es zittert der Steg,
Nicht grauet dem Schützen auf schwindlichtem Weg;
Er schreitet verwegen
Auf Feldern von Eis;
Da pranget kein Frühling,
Da grünet kein Reis;
Und unter den Füßen ein neblichtes Meer,
Erkennt er die Städte der Menschen nicht mehr;
Durch den Riß nur der Wolken
Erblickt er die Welt,
Tief unter den Wassern
Das grünende Feld.

(Die Landschaft verändert sich, man hört ein dumpfes Krachen von den Bergen Schatten von Wolken laufen über die Gegend.)

Brunnen, Schwyz und die Mythen

Ruodi, der Fiſcher, kommt aus der Hütte. **Werni**, der Jäger, ſteigt vom Felſen. **Kuoni**, der Hirte, kommt mit dem Melknapf auf der Schulter; **Seppi**, ſein Handbub, folgt ihm.

Ruodi.

Mach hurtig, Jenni! Zieh die Naue ein!
Der graue Talvogt kommt, dumpf brüllt der Firn,
Der Mythenſtein zieht ſeine Haube an,
Und kalt her bläſt es aus dem Wetterloch;
Der Sturm, ich mein', wird da ſein, eh' wir's denken.

Kuoni.

's kommt Regen, Fährmann. Meine Schafe freſſen
Mit Begierde Gras, und Wächter ſcharrt die Erde.

Werni.

Die Fiſche ſpringen, und das Waſſerhuhn
Taucht unter. Ein Gewitter iſt im Anzug.

Kuoni (zum Buben).

Lug, Seppi, ob das Vieh ſich nicht verlaufen.

Seppi.

Die braune Liſel kenn' ich am Geläut.

Kuoni.

So fehlt uns keine mehr, die geht am weitſten.

Ruodi.

Ihr habt ein ſchön Geläute, Meiſter Hirt.

Werni.

Und ſchmuckes Vieh. Iſt's Euer eignes, Landsmann?

Kuoni.

Bin nit ſo reich — 's iſt meines gnäd'gen Herrn,
Des Attinghäuſers, und mir zugezählt.

Ruodi.

Wie schön der Kuh das Band zu Halse steht!

Kuoni.

Das weiß sie auch, daß sie den Reihen führt,
Und nähm' ich ihr's, sie hörte auf zu fressen.

Ruodi.

Ihr seid nicht klug! Ein unvernünft'ges Vieh —

Werni.

Ist bald gesagt. Das Tier hat auch Vernunft;
Das wissen wir, die wir die Gemsen jagen.
Die stellen klug, wo sie zur Weide gehn,
'ne Vorhut aus, die spitzt das Ohr und warnet
Mit heller Pfeife, wenn der Jäger naht.

Ruodi (zum Hirten).

Treibt Ihr jetzt heim?

Kuoni.

Die Alp ist abgeweidet.

Werni.

Glückselig'e Heimkehr, Senn!

Kuoni.

Die wünsch' ich Euch;
Von Eurer Fahrt kehrt sich's nicht immer wieder.

Ruodi.

Dort kommt ein Mann in voller Hast gelaufen.

Werni.

Ich kenn' ihn, 's ist der Baumgart von Alzellen.

Konrad Baumgarten (atemlos hereinstürzend).

Baumgarten.

Um Gotteswillen, Fährmann, Euren Kahn!

Ruodi.

Nun, nun, was gibt's so eilig?

Baumgarten.

Bindet los!
Ihr rettet mich vom Tode! Setzt mich über!

Kuoni.

Landsmann, was habt Ihr?

Werni.

Wer verfolgt Euch denn?

Baumgarten (zum Fischer).

Eilt, eilt, sie sind mir dicht schon an den Fersen!
Des Landvogts Reiter kommen hinter mir;
Ich bin ein Mann des Tods, wenn sie mich greifen.

Ruodi.

Warum verfolgen Euch die Reisigen?

Baumgarten.

Erst rettet mich, und dann steh' ich Euch Rede.

Werni.

Ihr seid mit Blut befleckt, was hat's gegeben?

Baumgarten.

Des Kaisers Burgvogt, der auf Roßberg saß —

Kuoni.

Der Wolfenschießen! Läßt Euch der verfolgen?

Baumgarten.

Der schadet nicht mehr, ich hab' ihn erschlagen.

Alle (fahren zurück).

Gott sei Euch gnädig! Was habt Ihr getan?

Baumgarten.

Was jeder freie Mann an meinem Platz!
Mein gutes Hausrecht hab' ich ausgeübt
Am Schänder meiner Ehr' und meines Weibes.

Kuoni.

Hat Euch der Burgvogt an der Ehr' geschädigt?

Baumgarten.

Daß er sein bös Gelüsten nicht vollbracht,
Hat Gott und meine gute Axt verhütet.

Werni.

Ihr habt ihm mit der Axt den Kopf zerspalten?

Kuoni.

O laßt uns alles hören, Ihr habt Zeit,
Bis er den Kahn vom Ufer losgebunden.

Baumgarten.

Ich hatte Holz gefällt im Wald, da kommt
Mein Weib gelaufen in der Angst des Todes,
„Der Burgvogt lieg' in meinem Haus, er hab'
Ihr anbefohlen, ihm ein Bad zu rüsten.
Drauf hab' er Ungebührliches von ihr
Verlangt, sie sei entsprungen, mich zu suchen."
Da lief ich frisch hinzu, so wie ich war,
Und mit der Axt hab' ich ihm's Bad gesegnet.

Werni.

Ihr tatet wohl, kein Mensch kann Euch drum schelten.

Kuoni.

Der Wüterich! Der hat nun seinen Lohn!
Hat's lang verdient ums Volk von Unterwalden.

Baumgarten.

Die Tat ward ruchtbar; mir wird nachgesetzt —
Indem wir sprechen — Gott — verrinnt die Zeit —

(Es fängt an zu donnern.)

Kuoni.

Frisch, Fährmann — schaff' den Biedermann hinüber!

Ruodi.

Geht nicht. Ein schweres Ungewitter ist
Im Anzug. Ihr müßt warten.

Baumgarten.

Heil'ger Gott!
Ich kann nicht warten. Jeder Aufschub tötet —

Kuoni (zum Fischer).

Greif' an mit Gott! Dem Nächsten muß man helfen;
Es kann uns allen Gleiches ja begegnen.

(Brausen und Donnern.)

Ruodi.

Der Föhn ist los, ihr seht, wie hoch der See geht;
Ich kann nicht steuern gegen Sturm und Wellen.

Baumgarten (umfaßt seine Kniee).

So helf' Euch Gott, wie Ihr Euch mein erbarmet —

Werni.

Es geht ums Leben, sei barmherzig, Fährmann.

Kuoni.

's ist ein Hausvater und hat Weib und Kinder!

(Wiederholte Donnerschläge.)

Rudi.

Was? Ich hab' auch ein Leben zu verlieren,
Hab' Weib und Kind daheim, wie er. Seht hin,
Wie's brandet, wie es wogt und Wirbel zieht
Und alle Wasser aufrührt in der Tiefe.
Ich wollte gern den Biedermann erretten;
Doch es ist rein unmöglich, ihr seht selbst.

Baumgarten (noch auf den Knieen).

So muß ich fallen in des Feindes Hand,
Das nahe Rettungsufer im Gesichte!
Dort liegt's! Ich kann's erreichen mit den Augen,
Hinüberdringen kann der Stimme Schall,
Da ist der Kahn, der mich hinübertrüge,
Und muß hier liegen, hilflos, und verzagen!

Kuoni.

Seht, wer da kommt!

Werni.

Es ist der Tell aus Bürglen.

Tell mit der Armbrust.

Tell.

Wer ist der Mann, der hier um Hilfe fleht?

Kuoni.

's ist ein Alzeller Mann; er hat sein' Ehr'
Verteidigt und den Wolfenschieß erschlagen,
Des Königs Burgvogt, der auf Roßberg saß.

Des Landvogts Reiter sind ihm auf den Fersen.
Er fleht den Schiffer um die Überfahrt;
Der fürcht't sich vor dem Sturm und will nicht fahren.

Rudi.

Da ist der Tell, er führt das Ruder auch,
Der soll mir's zeugen, ob die Fahrt zu wagen.

Tell.

Wo's not tut, Fährmann, läßt sich alles wagen.

(Heftige Donnerschläge, der See rauscht auf.)

Rudi.

Ich soll mich in den Höllenrachen stürzen?
Das täte keiner, der bei Sinnen ist.

Tell.

Der brave Mann denkt an sich selbst zuletzt.
Vertrau' auf Gott und rette den Bedrängten.

Rudi.

Vom sichern Port läßt sich's gemächlich raten.
Da ist der Kahn und dort der See! Versucht's!

Tell.

Der See kann sich, der Landvogt nicht erbarmen.
Versuch' es, Fährmann!

Hirten und Jäger.

Rett' ihn! Rett' ihn! Rett' ihn!

Rudi.

Und wär's mein Bruder und mein leiblich Kind,
Es kann nicht sein; 's ist heut' Simons und Judä,
Da rast der See und will sein Opfer haben.

Tell.

Mit eitler Rede wird hier nichts geschafft;
Die Stunde dringt, dem Mann muß Hilfe werden.
Sprich, Fährmann, willst du fahren?

Ruodi.

Nein, nicht ich!

Tell.

In Gottes Namen denn! Gib her den Kahn!
Ich will's mit meiner schwachen Kraft versuchen.

Kuoni.

Ha, wackrer Tell!

Werni.

Das gleicht dem Weidgesellen!

Baumgarten.

Mein Retter seid Ihr und mein Engel, Tell!

Tell.

Wohl aus des Vogts Gewalt errett' ich Euch,
Aus Sturmes Nöten muß ein andrer helfen.
Doch besser ist's, Ihr fallt in Gottes Hand
Als in der Menschen.

(Zu dem Hirten.)

Landsmann, tröstet Ihr
Mein Weib, wenn mir was Menschliches begegnet.
Ich hab' getan, was ich nicht lassen konnte.

(Er springt in den Kahn.)

Kuoni (zum Fischer).

Ihr seid ein Meister Steuermann. Was sich
Der Tell getraut, das konntet Ihr nicht wagen?

Ruodi.

Wohl beßre Männer tun's dem Tell nicht nach,
Es gibt nicht zwei, wie der iſt, im Gebirge.

Werni (iſt auf den Fels geſtiegen).

Er ſtößt ſchon ab. Gott helf' dir, braver Schwimmer!
Sieh, wie das Schifflein auf den Wellen ſchwankt!

Kuoni (am Ufer).

Die Flut geht drüber weg — Ich ſeh's nicht mehr.
Doch halt, da iſt es wieder! Kräftiglich
Arbeitet ſich der Wackre durch die Brandung.

Seppi.

Des Landvogts Reiter kommen angeſprengt!

Kuoni.

Weiß Gott, ſie ſind's! Das war Hilf' in der Not.

Ein Trupp Landenbergiſcher Reiter.

Erſter Reiter.

Den Mörder gebt heraus, den ihr verborgen!

Zweiter.

Des Wegs kam er, umſonſt verhehlt ihr ihn.

Kuoni und **Ruodi.**

Wen meint ihr, Reiter?

Erſter Reiter (entdeckt den Nachen).

Ha, was ſeh' ich! Teufel!

Werni (oben).

Iſt's der im Nachen, den ihr ſucht? — Reit't zu!
Wenn ihr friſch beilegt, holt ihr ihn noch ein.

Zweiter.

Verwünscht! Er ist entwischt.

Erster (zum Hirten und Fischer).

Ihr habt ihm fortgeholfen.
Ihr sollt uns büßen — Fallt in ihre Herde!
Die Hütte reißet ein, brennt und schlagt nieder!

(Eilen fort).

Seppi (stürzt nach).

O meine Lämmer!

Kuoni (folgt).

Weh mir! Meine Herde!

Werni.

Die Wüt'riche!

Ruodi (ringt die Hände).

Gerechtigkeit des Himmels!
Wann wird der Retter kommen diesem Lande?

(Folgt ihnen).

Zweite Scene.

Zu Steinen in Schwyz. Eine Linde vor des Stauffachers Hause an der Landstraße, nächst der Brücke.

Werner Stauffacher, Pfeifer von Luzern kommen im Gespräch.

Pfeifer.

Ja, ja, Herr Stauffacher, wie ich Euch sagte,
Schwört nicht zu Östreich, wenn Ihr's könnt vermeiden.
Haltet fest am Reich und wacker, wie bisher.
Gott schirme Euch bei Eurer alten Freiheit!

(Drückt ihm herzlich die Hand und will gehen.)

Stauffacher.

Bleibt doch, bis meine Wirtin kommt. Ihr seid
Mein Gast zu Schwyz, ich in Luzern der Eure.

Pfeifer.

Viel Dank! Muß heute Gersau noch erreichen.
— Was ihr auch Schweres mögt zu leiden haben
Von eurer Vögte Geiz und Übermut,
Tragt's in Geduld! Es kann sich ändern, schnell,
Ein andrer Kaiser kann ans Reich gelangen.
Seid ihr erst Österreichs, seid ihr's auf immer.

Er geht ab. Stauffacher setzt sich kummervoll auf eine Bank unter der Linde. So findet ihn **Gertrud**, seine Frau, die sich neben ihn stellt und ihn eine Zeitlang schweigend betrachtet.

Gertrud.

So ernst, mein Freund? Ich kenne dich nicht mehr.
Schon viele Tage seh' ich's schweigend an,
Wie finstrer Trübsinn deine Stirne furcht.
Auf deinem Herzen drückt ein still Gebresten,
Vertrau' es mir; ich bin dein treues Weib,
Und meine Hälfte fordr' ich deines Grams.

(Stauffacher reicht ihr die Hand und schweigt.)

Was kann dein Herz beklemmen, sag' es mir.
Gesegnet ist dein Fleiß, dein Glücksstand blüht,
Voll sind die Scheunen, und der Rinder Scharen,
Der glatten Pferde wohlgenährte Zucht
Ist von den Bergen glücklich heimgebracht
Zur Winterung in den bequemen Ställen.
Da steht dein Haus, reich, wie ein Edelsitz;
Von schönem Stammholz ist es neu gezimmert

Und nach dem Richtmaß ordentlich gefügt;
Von vielen Fenstern glänzt es wohnlich, hell;
Mit bunten Wappenschildern ist's bemalt
Und weisen Sprüchen, die der Wandersmann
Verweilend liest und ihren Sinn bewundert.

Stauffacher.

Wohl steht das Haus gezimmert und gefügt,
Doch ach — es wankt der Grund, auf dem wir bauten.

Gertrud.

Mein Werner, sage, wie verstehst du das?

Stauffacher.

Vor dieser Linde saß ich jüngst, wie heut,
Das schön Vollbrachte freudig überdenkend,
Da kam daher von Küßnacht, seiner Burg,
Der Vogt mit seinen Reisigen geritten.
Vor diesem Hause hielt er wundernd an;
Doch ich erhob mich schnell, und unterwürfig,
Wie sich's gebührt, trat ich dem Herrn entgegen,
Der uns des Kaisers richterliche Macht
Vorstellt im Lande. „Wessen ist dies Haus?"
Fragt' er bösmeinend, denn er wußt' es wohl.
Doch schnell besonnen ich entgegn' ihm so:
„Dies Haus, Herr Vogt, ist meines Herrn des Kaisers,
Und Eures, und mein Lehen." Da versetzt' er:
„Ich bin Regent im Land an Kaisers Statt
Und will nicht, daß der Bauer Häuser baue
Auf seine eigne Hand und also frei
Hinleb', als ob er Herr wär' in dem Lande;

Ich werd' mich unterstehn, Euch das zu wehren."
Dies sagend ritt er trutziglich von dannen.
Ich aber blieb mit kummervoller Seele,
Das Wort bedenkend, das der Böse sprach.

Gertrud.

Mein lieber Herr und Ehewirt! Magst du
Ein redlich Wort von deinem Weib vernehmen?
Des edeln Ibergs Tochter rühm' ich mich,
Des vielerfahrnen Manns. Wir Schwestern saßen,
Die Wolle spinnend, in den langen Nächten,
Wenn bei dem Vater sich des Volkes Häupter
Versammelten, die Pergamente lasen
Der alten Kaiser und des Landes Wohl
Bedachten in vernünftigem Gespräch.
Aufmerkend hört' ich da manch kluges Wort,
Was der Verständ'ge denkt, der Gute wünscht,
Und still im Herzen hab' ich mir's bewahrt.
So höre denn und acht' auf meine Rede,
Denn was dich preßte, sieh, das wußt' ich längst.
Dir grollt der Landvogt, möchte gern dir schaden,
Denn du bist ihm ein Hindernis, daß sich
Der Schwyzer nicht dem neuen Fürstenhaus
Will unterwerfen, sondern treu und fest
Beim Reich beharren, wie die würdigen
Altvordern es gehalten und getan. —
Ist's nicht so, Werner? Sag' es, wenn ich lüge!

Stauffacher.

So ist's, das ist des Geßlers Groll auf mich.

Gertrud.

Er ist dir neidisch, weil du glücklich wohnst,
Ein freier Mann auf deinem eignen Erb',
Denn er hat keins. Vom Kaiser selbst und Reich
Trägst du dies Haus zu Lehn; du darfst es zeigen,
So gut der Reichsfürst seine Länder zeigt;
Denn über dir erkennst du keinen Herrn
Als nur den Höchsten in der Christenheit.
Er ist ein jüngrer Sohn nur seines Hauses,
Nichts nennt er sein als seinen Rittermantel;
Drum sieht er jedes Biedermannes Glück
Mit scheelen Augen gift'ger Mißgunst an.
Dir hat er längst den Untergang geschworen —
Noch stehst du unversehrt — Willst du erwarten,
Bis er die böse Lust an dir gebüßt?
Der kluge Mann baut vor.

Stauffacher.

Was ist zu tun?

Gertrud (tritt näher).

So höre meinen Rat! Du weißt, wie hier
Zu Schwyz sich alle Redlichen beklagen
Ob dieses Landvogts Geiz und Wüterei.
So zweifle nicht, daß sie dort drüben auch
In Unterwalden und im Urner Land
Des Dranges müd' sind und des harten Jochs;
Denn wie der Geßler hier, so schafft es frech
Der Landenberger drüben überm See —
Es kommt kein Fischerkahn zu uns herüber,

Der nicht ein neues Unheil und Gewalt-
Beginnen von den Vögten uns verkündet.
Drum tät' es gut, daß eurer etliche,
Die's redlich meinen, still zu Rate gingen,
Wie man des Drucks sich möcht' erledigen;
So acht' ich wohl, Gott würd' euch nicht verlassen
Und der gerechten Sache gnädig sein.
Hast du in Uri keinen Gastfreund, sprich,
Dem du dein Herz magst redlich offenbaren?

Stauffacher.

Der wackern Männer kenn' ich viele dort
Und angesehen große Herrenleute,
Die mir geheim sind und gar wohl vertraut.

(Er steht auf.)

Frau, welchen Sturm gefährlicher Gedanken
Weckst du mir in der stillen Brust! Mein Innerstes
Kehrst du ans Licht des Tages mir entgegen,
Und was ich mir zu denken still verbot,
Du sprichst's mit leichter Zunge kecklich aus.
Hast du auch wohl bedacht, was du mir rätst?
Die wilde Zwietracht und den Klang der Waffen
Rufst du in dieses friedgewohnte Tal.
Wir wagten es, ein schwaches Volk der Hirten,
In Kampf zu gehen mit dem Herrn der Welt?
Der gute Schein nur ist's, worauf sie warten,
Um loszulassen auf dies arme Land
Die wilden Horden ihrer Kriegesmacht,
Darin zu schalten mit des Siegers Rechten,

Und unterm Schein gerechter Züchtigung
Die alten Freiheitsbriefe zu vertilgen.

Gertrud.

Ihr seid auch Männer, wisset eure Art
Zu führen, und dem Mutigen hilft Gott!

Stauffacher.

O Weib! Ein furchtbar wütend Schrecknis ist
Der Krieg; die Herde schlägt er und den Hirten.

Gertrud.

Ertragen muß man, was der Himmel sendet;
Unbilliges erträgt kein edles Herz.

Stauffacher.

Dies Haus erfreut dich, das wir neu erbauten;
Der Krieg, der ungeheure, brennt es nieder.

Gertrud.

Wüßt' ich mein Herz an zeitlich Gut gefesselt,
Den Brand wärf' ich hinein mit eigner Hand.

Stauffacher.

Du glaubst an Menschlichkeit! Es schont der Krieg
Auch nicht das zarte Kindlein in der Wiege.

Gertrud.

Die Unschuld hat im Himmel einen Freund.
— Sieh vorwärts, Werner, und nicht hinter dich!

Stauffacher.

Wir Männer können tapfer fechtend sterben,
Welch Schicksal aber wird das eure sein?

Gertrud.

Die letzte Wahl steht auch dem Schwächsten offen,
Ein Sprung von dieser Brücke macht mich frei.

Stauffacher (stürzt in ihre Arme).

Wer solch ein Herz an seinen Busen drückt,
Der kann für Herd und Hof mit Freuden fechten,
Und keines Königs Heermacht fürchtet er.
Nach Uri fahr' ich stehnden Fußes gleich;
Dort lebt ein Gastfreund mir, Herr Walter Fürst,
Der über diese Zeiten denkt wie ich.
Auch find' ich dort den edeln Bannerherrn
Von Attinghaus; obgleich von hohem Stamm,
Liebt er das Volk und ehrt die alten Sitten.
Mit ihnen beiden pfleg' ich Rats, wie man
Der Landesfeinde mutig sich erwehrt;
Leb' wohl! und weil ich fern bin, führe du
Mit klugem Sinn das Regiment des Hauses;
Dem Pilger, der zum Gotteshause wallt,
Dem frommen Mönch, der für sein Kloster sammelt,
Gib reichlich und entlaß ihn wohlgepflegt.
Stauffachers Haus verbirgt sich nicht. Zu äußerst
Am offnen Heerweg steht's, ein wirtlich Dach
Für alle Wandrer, die des Weges fahren.

Indem sie nach dem Hintergrunde abgehen tritt **Wilhelm Tell** mit **Baumgarten** vorn auf die Scene.

Tell (zu Baumgarten).

Ihr habt jetzt meiner weiter nicht vonnöten.
Zu jenem Hause gehet ein, dort wohnt

Der Stauffacher, ein Vater der Bedrängten.
— Doch sieh, da ist er selber. Folgt mir, kommt!

(Gehen auf ihn zu; die Scene verwandelt sich.)

Dritte Scene.

Öffentlicher Platz bei Altorf.

Auf einer Anhöhe im Hintergrund sieht man eine Feste bauen, welche schon so weit gediehen, daß sich die Form des Ganzen darstellt. Die hintere Seite ist fertig, an der vordern wird eben gebaut, das Gerüste steht noch, an welchem die Werkleute auf und nieder steigen; auf dem höchsten Dach hängt der Schieferdecker. Alles ist in Bewegung und Arbeit.

Fronvogt. Meister Steinmetz. Gesellen und **Handlanger.**

Fronvogt
(mit dem Stabe, treibt die Arbeiter.)

Nicht lang gefeiert, frisch! Die Mauersteine
Herbei, den Kalk, den Mörtel zugefahren!
Wenn der Herr Landvogt kommt, daß er das Werk
Gewachsen sieht — Das schlendert wie die Schnecken.

(Zu zwei Handlangern, welche tragen.)

Heißt das geladen? Gleich das Doppelte!
Wie die Tagdiebe ihre Pflicht bestehlen!

Erster Gesell.

Das ist doch hart, daß wir die Steine selbst
Zu unserm Twing und Kerker sollen fahren!

Fronvogt.

Was murret ihr? Das ist ein schlechtes Volk,
Zu nichts anstellig, als das Vieh zu melken
Und faul herum zu schlendern auf den Bergen.

Die Axenstraße und Flüelen

Alter Mann (ruht aus).

Ich kann nicht mehr.

Fronvogt (schüttelt ihn).

Frisch, Alter, an die Arbeit!

Erster Gesell.

Habt Ihr denn gar kein Eingeweid', daß Ihr
Den Greis, der kaum sich selber schleppen kann,
Zum harten Frondienst treibt?

Meister Steinmetz und **Gesellen.**

's ist himmelschreiend!

Fronvogt.

Sorgt ihr für euch; ich tu', was meines Amts.

Zweiter Gesell.

Fronvogt, wie wird die Feste denn sich nennen,
Die wir da baun?

Fronvogt.

Zwing Uri soll sie heißen;
Denn unter dieses Joch wird man euch beugen.

Gesellen.

Zwing Uri!

Fronvogt.

Nun, was gibt's dabei zu lachen?

Zweiter Gesell.

Mit diesem Häuslein wollt ihr Uri zwingen?

Erster Gesell.

Laß sehn, wie viel man solcher Maulwurfshaufen
Muß über 'nander setzen, bis ein Berg
Draus wird, wie der geringste nur in Uri!

(Fronvogt geht nach dem Hintergrund.)

Meister Steinmetz.

Den Hammer werf' ich in den tiefsten See,
Der mir gedient bei diesem Fluchgebäude!

Tell und **Stauffacher** kommen.

Stauffacher.

O, hätt' ich nie gelebt, um das zu schauen!

Tell.

Hier ist nicht gut sein. Laßt uns weiter gehn.

Stauffacher.

Bin ich zu Uri, in der Freiheit Land?

Meister Steinmetz.

O Herr, wenn Ihr die Keller erst gesehn
Unter den Türmen! Ja, wer *die* bewohnt,
Der wird den Hahn nicht fürder krähen hören.

Stauffacher.

O Gott!

Steinmetz.

Seht diese Flanken, diese Strebepfeiler,
Die stehn, wie für die Ewigkeit gebaut.

Tell.

Was Hände bauten, können Hände stürzen.
(Nach den Bergen zeigend.)
Das Haus der Freiheit hat uns Gott gegründet.

Man hört eine Trommel, es kommen Leute, die einen Hut auf einer Stange tragen; ein **Ausrufer** folgt ihnen, Weiber und Kinder dringen tumultuarisch nach.

Erster Gesell.

Was will die Trommel? Gebet acht!

Meister Steinmetz.

Was für
Ein Fastnachtsaufzug, und was soll der Hut?

Ausrufer.

In des Kaisers Namen! Höret!

Gesellen.

Still doch! Höret!

Ausrufer.

Ihr sehet diesen Hut, Männer von Uri!
Aufrichten wird man ihn auf hoher Säule,
Mitten in Altorf, an dem höchsten Ort,
Und dieses ist des Landvogts Will' und Meinung;
Dem Hut soll gleiche Ehre wie ihm selbst geschehn.
Man soll ihn mit gebognem Knie und mit
Entblößtem Haupt verehren. Daran will
Der König die Gehorsamen erkennen.
Verfallen ist mit seinem Leib und Gut
Dem Könige, wer das Gebot verachtet.

(Das Volk lacht laut auf, die Trommel wird gerührt, sie gehen vorüber.)

Erster Gesell.

Welch neues Unerhörtes hat der Vogt
Sich ausgesonnen! Wir 'nen Hut verehren!
Sagt! Hat man je vernommen von dergleichen?

Meister Steinmetz.

Wir unsre Kniee beugen einem Hut!
Treibt er sein Spiel mit ernsthaft würd'gen Leuten?

Erster Gesell.

Wär's noch die kaiserliche Kron'! So ist's

Der Hut von Österreich; ich sah ihn hangen
Über dem Thron, wo man die Lehen gibt.

Meister Steinmetz.

Der Hut von Österreich! Gebt acht, es ist
Ein Fallstrick, uns an Östreich zu verraten!

Gesellen.

Kein Ehrenmann wird sich der Schmach bequemen.

Meister Steinmetz.

Kommt, laßt uns mit den andern Abred' nehmen.

(Sie gehen nach der Tiefe.)

Tell (zum Stauffacher).

Ihr wisset nun Bescheid. Lebt wohl, Herr Werner!

Stauffacher.

Wo wollt Ihr hin? O eilt nicht so von dannen.

Tell.

Mein Haus entbehrt des Vaters. Lebet wohl.

Stauffacher.

Mir ist das Herz so voll, mit Euch zu reden.

Tell.

Das schwere Herz wird nicht durch Worte leicht.

Stauffacher.

Doch könnten Worte uns zu Taten führen.

Tell.

Die einz'ge Tat ist jetzt Geduld und Schweigen.

Stauffacher.

Soll man ertragen, was unleidlich ist?

Tell.

Die schnellen Herrscher sind's, die kurz regieren.
Wenn sich der Föhn erhebt aus seinen Schlünden,
Löscht man die Feuer aus, die Schiffe suchen
Eilends den Hafen, und der mächt'ge Geist
Geht ohne Schaden spurlos über die Erde.
Ein jeder lebe still bei sich daheim;
Dem Friedlichen gewährt man gern den Frieden.

Stauffacher.

Meint Ihr?

Tell.

Die Schlange sticht nicht ungereizt.
Sie werden endlich doch von selbst ermüden,
Wenn sie die Lande ruhig bleiben sehn.

Stauffacher.

Wir könnten viel, wenn wir zusammenstünden.

Tell.

Beim Schiffbruch hilft der einzelne sich leichter.

Stauffacher.

So kalt verlaßt Ihr die gemeine Sache?

Tell.

Ein jeder zählt nur sicher auf sich selbst.

Stauffacher.

Verbunden werden auch die Schwachen mächtig.

Tell.

Der Starke ist am mächtigsten allein.

Stauffacher.

So kann das Vaterland auf Euch nicht zählen,
Wenn es verzweiflungsvoll zur Notwehr greift?

Tell (gibt ihm die Hand).

Der Tell holt ein verlornes Lamm vom Abgrund,
Und sollte seinen Freunden sich entziehen?
Doch, was Ihr tut, laßt mich aus Eurem Rat!
Ich kann nicht lange prüfen oder wählen;
Bedürft ihr meiner zu bestimmter Tat,
Dann ruft den Tell, es soll an mir nicht fehlen.

(Gehen ab zu verschiedenen Seiten. Ein plötzlicher Auflauf entsteht um das Gerüste.)

Meister Steinmetz (eilt hin).

Was gibt's?

Erster Gesell (kommt vor, rufend).

Der Schieferdecker ist vom Dach gestürzt.

Berta mit Gefolge.

Berta (stürzt herein).

Ist er zerschmettert? Rennet, rettet, helft —
Wenn Hilfe möglich, rettet, hier ist Gold —

(Wirft ihr Geschmeide unter das Volk.)

Meister.

Mit eurem Golde! Alles ist euch feil
Um Gold. Wenn ihr den Vater von den Kindern
Gerissen und den Mann von seinem Weibe,
Und Jammer habt gebracht über die Welt,
Denkt ihr's mit Golde zu vergüten — Geht!
Wir waren frohe Menschen, eh' ihr kamt,
Mit euch ist die Verzweiflung eingezogen.

Berta (zu dem Fronvogt, der zurückkommt.)

Lebt er?

(Fronvogt gibt ein Zeichen des Gegenteils.)

O unglückselges Schloß, mit Flüchen
Erbaut, und Flüche werden dich bewohnen!

(Geht ab.)

Vierte Scene.

Walter Fürsts Wohnung.

Walter Fürst und **Arnold vom Melchtal** treten zugleich ein von verschiedenen Seiten.

Melchtal.

Herr Walter Fürst —

Walter Fürst.

Wenn man uns überraschte!
Bleibt, wo Ihr seid. Wir sind umringt von Spähern.

Melchtal.

Bringt Ihr mir nichts von Unterwalden? Nichts
Von meinem Vater? Nicht ertrag' ich's länger,
Als ein Gefangner müßig hier zu liegen.
Was hab' ich denn so Sträfliches getan,
Um mich gleich einem Mörder zu verbergen?
Dem frechen Buben, der die Ochsen mir,
Das trefflichste Gespann, vor meinen Augen
Weg wollte treiben auf des Vogts Geheiß,
Hab' ich den Finger mit dem Stab gebrochen.

Walter Fürst.

Ihr seid zu rasch. Der Bube war des Vogts;
Von Eurer Obrigkeit war er gesendet.

Ihr wart in Straf' gefallen, mußtet Euch,
Wie schwer sie war, der Buße schweigend fügen.

Melchtal.

Ertragen sollt' ich die leichtfert'ge Rede
Des Unverschämten: „Wenn der Bauer Brot
Wollt' essen, mög' er selbst am Pfluge ziehn!"
In die Seele schnitt mir's, als der Bub die Ochsen,
Die schönen Tiere, von dem Pfluge spannte;
Dumpf brüllten sie, als hätten sie Gefühl
Der Ungebühr, und stießen mit den Hörnern;
Da übernahm mich der gerechte Zorn,
Und meiner selbst nicht Herr, schlug ich den Boten.

Walter Fürst.

O, kaum bezwingen wir das eig'ne Herz;
Wie soll die rasche Jugend sich bezähmen!

Melchtal.

Mich jammert nur der Vater. Er bedarf
So sehr der Pflege, und sein Sohn ist fern.
Der Vogt ist ihm gehässig, weil er stets
Für Recht und Freiheit redlich hat gestritten.
Drum werden sie den alten Mann bedrängen,
Und niemand ist, der ihn vor Unglimpf schütze.
Werde mit mir, was will, ich muß hinüber.

Walter Fürst.

Erwartet nur und faßt Euch in Geduld,
Bis Nachricht uns herüber kommt vom Walde.
Ich höre klopfen, geht — Vielleicht ein Bote
Vom Landvogt — Geht hinein — Ihr seid in Uri

Nicht sicher vor des Landenbergers Arm,
Denn die Tyrannen reichen sich die Hände.

Melchtal.

Sie lehren uns, was wir tun sollten.

Walter Fürst.

Geht!
Ich ruf' Euch wieder, wenn's hier sicher ist.

(Melchtal geht hinein.)

Der Unglückselige, ich darf ihm nicht
Gestehen, was mir Böses schwant — Wer klopft?
So oft die Türe rauscht, erwart' ich Unglück.
Verrat und Argwohn lauscht in allen Ecken;
Bis in das Innerste der Häuser dringen
Die Boten der Gewalt; bald tät' es Not,
Wir hätten Schloß und Riegel an den Türen.

Er öffnet und tritt erstaunt zurück, da **Werner Stauffacher** hereintritt.

Was seh' ich? Ihr, Herr Werner! Nun, bei Gott!
Ein werter, teurer Gast — kein beßrer Mann
Ist über diese Schwelle noch gegangen.
Seid hoch willkommen unter meinem Dach!
Was führt Euch her? Was sucht Ihr hier in Uri?

Stauffacher (ihm die Hand reichend).

Die alten Zeiten und die alte Schweiz.

Walter Fürst.

Die bringt Ihr mit Euch. Sieh, mir wird so wohl,
Warm geht das Herz mir auf bei Eurem Anblick.
— Setzt Euch, Herr Werner — Wie verließet Ihr
Frau Gertrud, Eure angenehme Wirtin,

Des weisen Ibergs hochverständ'ge Tochter?
Von allen Wandrern aus dem deutschen Land,
Die über Meinrads Zell nach Welschland fahren,
Rühmt jeder Euer gastlich Haus. Doch sagt,
Kommt Ihr so eben frisch von Flüelen her
Und habt Euch nirgends sonst noch umgesehn,
Eh' Ihr den Fuß gesetzt auf diese Schwelle?

Stauffacher (setzt sich).

Wohl ein erstaunlich neues Werk hab' ich
Bereiten sehen, das mich nicht erfreute.

Walter Fürst.

O Freund, da habt Ihr's gleich mit einem Blicke!

Stauffacher.

Ein solches ist in Uri nie gewesen —
Seit Menschendenken war kein Twinghof hier,
Und fest war keine Wohnung, als das Grab.

Walter Fürst.

Ein Grab der Freiheit ist's. Ihr nennt's mit Namen.

Stauffacher.

Herr Walter Fürst, ich will Euch nicht verhalten,
Nicht eine müß'ge Neugier führt mich her;
Mich drücken schwere Sorgen. Drangsal hab' ich
Zu Haus verlassen, Drangsal find' ich hier.
Denn ganz unleidlich ist's, was wir erdulden,
Und dieses Dranges ist kein Ziel zu sehn.
Frei war der Schweizer von uralters her,
Wir sind's gewohnt, daß man uns gut begegnet.

Ein solches war im Lande nie erlebt,
Solang ein Hirte trieb auf diesen Bergen.

Walter Fürst.

Ja, es ist ohne Beispiel, wie sie's treiben!
Auch unser edler Herr von Attinghausen,
Der noch die alten Zeiten hat gesehn,
Meint selber, es sei nicht mehr zu ertragen.

Stauffacher.

Auch drüben unterm Wald geht Schweres vor,
Und blutig wird's gebüßt. Der Wolfenschießen,
Des Kaisers Vogt, der auf dem Roßberg hauste,
Gelüsten trug er nach verbot'ner Frucht;
Baumgartens Weib, der haushält zu Alzellen,
Wollt' er zu frecher Ungebühr mißbrauchen,
Und mit der Axt hat ihn der Mann erschlagen.

Walter Fürst.

O, die Gerichte Gottes sind gerecht!
Baumgarten, sagt Ihr? ein bescheidner Mann!
Er ist gerettet doch und wohl geborgen?

Stauffacher.

Euer Eidam hat ihn übern See geflüchtet;
Bei mir zu Steinen halt' ich ihn verborgen.
Noch Greulichers hat mir derselbe Mann
Berichtet, was zu Sarnen ist geschehn.
Das Herz muß jedem Biedermanne bluten.

Walter Fürst (aufmerksam).

Sagt an, was ist's?

Stauffacher.

Im Melchtal, da, wo man
Eintritt bei Kerns, wohnt ein gerechter Mann,
Sie nennen ihn den Heinrich von der Halden,
Und seine Stimm' gilt was in der Gemeinde.

Walter Fürst.

Wer kennt ihn nicht! Was ist's mit ihm? Vollendet!

Stauffacher.

Der Landenberger büßte seinen Sohn
Um kleinen Fehlers willen, ließ die Ochsen,
Das beste Paar, ihm aus dem Pfluge spannen;
Da schlug der Knab' den Knecht und wurde flüchtig.

Walter Fürst (in höchster Spannung).

Der Vater aber — sagt, wie steht's um den?

Stauffacher.

Den Vater läßt der Landenberger fordern,
Zur Stelle schaffen soll er ihm den Sohn,
Und da der alte Mann mit Wahrheit schwört,
Er habe von dem Flüchtling keine Kunde,
Da läßt der Vogt die Folterknechte kommen —

Walter Fürst

(springt auf und will ihn auf die andere Seite führen).

O still, nichts mehr!

Stauffacher (mit steigendem Ton).

„Ist mir der Sohn entgangen,
So hab' ich dich!" läßt ihn zu Boden werfen,
Den spitz'gen Stahl ihm in die Augen bohren —

Walter Fürſt.

Barmherz'ger Himmel!

Melchtal (ſtürzt heraus).

In die Augen, ſagt Ihr?

Stauffacher (erſtaunt zu Walter Fürſt).

Wer iſt der Jüngling?

Melchtal

(faßt ihn mit krampfhafter Heftigkeit).

In die Augen? Redet!

Walter Fürſt.

O der Bejammernswürdige!

Stauffacher.

Wer iſt's? 580a

(Da Walter Fürſt ihm ein Zeichen gibt.)

Der Sohn iſt's? Allgerechter Gott!

Melchtal.

Und ich

Muß ferne ſein! — In ſeine beiden Augen?

Walter Fürſt.

Bezwinget Euch! Ertragt es, wie ein Mann!

Melchtal.

Um meiner Schuld, um meines Frevels willen!
— Blind alſo! Wirklich blind und ganz geblendet? 585

Stauffacher.

Ich ſagt's. Der Quell des Seh'ns iſt ausgefloſſen,
Das Licht der Sonne ſchaut er niemals wieder.

Walter Fürst.

Schont seines Schmerzens!

Melchtal.

Niemals! Niemals wieder!

(Er drückt die Hand vor die Augen und schweigt einige Momente; dann wendet er sich von dem einen zu dem andern und spricht mit sanfter, von Tränen erstickter Stimme.)

O, eine edle Himmelsgabe ist
Das Licht des Auges — Alle Wesen leben
Vom Lichte, jedes glückliche Geschöpf —
Die Pflanze selbst kehrt freudig sich zum Lichte.
Und er muß sitzen, fühlend, in der Nacht,
Im ewig Finstern — ihn erquickt nicht mehr
Der Matten warmes Grün, der Blumen Schmelz;
Die roten Firnen kann er nicht mehr schauen —
Sterben ist nichts — doch leben und nicht sehen,
Das ist ein Unglück. — Warum seht ihr mich
So jammernd an? Ich hab' zwei frische Augen
Und kann dem blinden Vater keines geben,
Nicht einen Schimmer von dem Meer des Lichts,
Das glanzvoll, blendend mir ins Auge dringt.

Stauffacher.

Ach, ich muß Euren Jammer noch vergrößern,
Statt ihn zu heilen. Er bedarf noch mehr!
Denn alles hat der Landvogt ihm geraubt;
Nichts hat er ihm gelassen als den Stab,
Um nackt und blind von Tür zu Tür zu wandern.

Melchtal.

Nichts als den Stab dem augenlosen Greis!
Alles geraubt und auch das Licht der Sonne,

Des Ärmsten allgemeines Gut — Jetzt rede
Mir keiner mehr von Bleiben, von Verbergen!
Was für ein feiger Elender bin ich,
Daß ich auf meine Sicherheit gedacht
Und nicht auf deine! — dein geliebtes Haupt
Als Pfand gelassen in des Wütrichs Händen!
Feigherz'ge Vorsicht, fahre hin. Auf nichts
Als blutige Vergeltung will ich denken.
Hinüber will ich — Keiner soll mich halten —
Des Vaters Auge von dem Landvogt fordern —
Aus allen seinen Reisigen heraus
Will ich ihn finden — Nichts liegt mir am Leben,
Wenn ich den heißen, ungeheuren Schmerz
In seinem Lebensblute kühle.

(Er will gehen.)

Walter Fürst.

Bleibt!
Was könnt Ihr gegen ihn? Er sitzt zu Sarnen
Auf seiner hohen Herrenburg und spottet
Ohnmächt'gen Zorns in seiner sichern Feste.

Melchtal.

Und wohnt' er droben auf dem Eispalast
Des Schreckhorns oder höher, wo die Jungfrau
Seit Ewigkeit verschleiert sitzt — ich mache
Mir Bahn zu ihm; mit zwanzig Jünglingen,
Gesinnt wie ich, zerbrech' ich seine Feste.
Und wenn mir niemand folgt, und wenn ihr alle,
Für eure Hütten bang und eure Herden,
Euch dem Tyrannenjoche beugt — die Hirten

Will ich zusammenrufen im Gebirg,
Dort, unterm freien Himmelsdache, wo
Der Sinn noch frisch ist und das Herz gesund,
Das ungeheuer Gräßliche erzählen.

Stauffacher (zu Walter Fürst).

Es ist auf seinem Gipfel — Wollen wir
Erwarten, bis das Äußerste —

Melchtal.

Welch Äußerstes
Ist noch zu fürchten, wenn der Stern des Auges
In seiner Höhle nicht mehr sicher ist?
Sind wir denn wehrlos? Wozu lernten wir
Die Armbrust spannen und die schwere Wucht
Der Streitaxt schwingen? Jedem Wesen ward
Ein Notgewehr in der Verzweiflungsangst.
Es stellt sich der erschöpfte Hirsch und zeigt
Der Meute sein gefürchtetes Geweih,
Die Gemse reißt den Jäger in den Abgrund —
Der Pflugstier selbst, der sanfte Hausgenoß
Des Menschen, der die ungeheure Kraft
Des Halses duldsam unters Joch gebogen,
Springt auf, gereizt, wetzt sein gewaltig Horn
Und schleudert seinen Feind den Wolken zu.

Walter Fürst.

Wenn die drei Lande dächten wie wir drei,
So möchten wir vielleicht etwas vermögen.

Stauffacher.

Wenn Uri ruft, wenn Unterwalden hilft,
Der Schwyzer wird die alten Bünde ehren.

Melchtal.

Groß ist in Unterwalden meine Freundschaft,
Und jeder wagt mit Freuden Leib und Blut,
Wenn er am andern einen Rücken hat
Und Schirm. — O fromme Väter dieses Landes!
Ich stehe, nur ein Jüngling, zwischen euch,
Den Vielerfahrnen — meine Stimme muß
Bescheiden schweigen in der Landsgemeinde.
Nicht, weil ich jung bin und nicht viel erlebte,
Verachtet meinen Rat und meine Rede;
Nicht lüstern jugendliches Blut, mich treibt
Des höchsten Jammers schmerzliche Gewalt,
Was auch den Stein des Felsen muß erbarmen.
Ihr selbst seid Väter, Häupter eines Hauses,
Und wünscht euch einen tugendhaften Sohn,
Der eures Hauptes heil'ge Locken ehre
Und euch den Stern des Auges fromm bewache.
O, weil ihr selbst an eurem Leib und Gut
Noch nichts erlitten, eure Augen sich
Noch frisch und hell in ihren Kreisen regen,
So sei euch darum unsre Not nicht fremd.
Auch über euch hängt das Tyrannenschwert,
Ihr habt das Land von Östreich abgewendet;
Kein anderes war meines Vaters Unrecht,
Ihr seid in gleicher Mitschuld und Verdammnis.

Stauffacher (zu Walter Fürst).

Beschließet Ihr! Ich bin bereit zu folgen.

Walter Fürst.

Wir wollen hören, was die edeln Herrn

Von Sillinen, von Attinghausen raten,
Ihr Name, denk' ich, wird uns Freunde werben.

Melchtal.

Wo ist ein Name in dem Waldgebirg'
Ehrwürdiger, als Eurer und der Eure?
An solcher Namen echte Währung glaubt
Das Volk, sie haben guten Klang im Lande.
Ihr habt ein reiches Erb' von Vätertugend
Und habt es selber reich vermehrt. — Was braucht's
Des Edelmanns? Laßt's uns allein vollenden!
Wären wir doch allein im Land! Ich meine,
Wir wollten uns schon selbst zu schirmen wissen.

Stauffacher.

Die Edeln drängt nicht gleiche Not mit uns;
Der Strom, der in den Niederungen wütet,
Bis jetzt hat er die Höhn noch nicht erreicht.
Doch ihre Hilfe wird uns nicht entstehn,
Wenn sie das Land in Waffen erst erblicken.

Walter Fürst.

Wäre ein Obmann zwischen uns und Östreich,
So möchte Recht entscheiden und Gesetz.
Doch, der uns unterdrückt, ist unser Kaiser
Und höchster Richter — so muß Gott uns helfen
Durch unsern Arm. Erforschet Ihr die Männer
Von Schwyz, ich will in Uri Freunde werben.
Wen aber senden wir nach Unterwalden? —

Melchtal.

Mich sendet hin — Wem läg' es näher an —

Der Mythenstein

Walter Fürst.

Ich geb's nicht zu; Ihr seid mein Gast, ich muß
Für Eure Sicherheit gewähren.

Melchtal.

Laßt mich!
Die Schliche kenn' ich und die Felsensteige;
Auch Freunde find' ich gnug, die mich dem Feind
Verhehlen und ein Obdach gern gewähren.

Stauffacher.

Laßt ihn mit Gott hinüber gehn. Dort drüben
Ist kein Verräter. So verabscheut ist
Die Tyrannei, daß sie kein Werkzeug findet.
Auch der Alzeller soll uns nid dem Wald
Genossen werben und das Land erregen.

Melchtal.

Wie bringen wir uns sichre Kunde zu,
Daß wir den Argwohn der Tyrannen täuschen?

Stauffacher.

Wir könnten uns zu Brunnen oder Treib
Versammeln, wo die Kaufmannsschiffe landen.

Walter Fürst.

So offen dürfen wir das Werk nicht treiben.
Hört meine Meinung. Links am See, wenn man
Nach Brunnen fährt, dem Mythenstein grad' über,
Liegt eine Matte heimlich im Gehölz,
Das Rütli heißt sie bei dem Volk der Hirten,
Weil dort die Waldung ausgereutet ward.
Dort ist's, wo unsre Landmark und die Eure

(Zu Melchtal.)

Zusammengrenzen, und in kurzer Fahrt
(Zu Stauffacher.)
Trägt Euch der leichte Kahn von Schwyz herüber.
Auf öden Pfaden können wir dahin
Bei Nachtzeit wandern und uns still beraten.
Dahin mag jeder zehn vertraute Männer
Mitbringen, die herzeinig sind mit uns,
So können wir gemeinsam das Gemeine
Besprechen und mit Gott es frisch beschließen.

Stauffacher.

So sei's. Jetzt reicht mir Eure biedre Rechte,
Reicht ihr die Eure her, und so, wie wir
Drei Männer jetzo unter uns die Hände
Zusammenflechten, redlich, ohne Falsch,
So wollen wir drei Länder auch zu Schutz
Und Trutz zusammenstehn auf Tod und Leben.

Walter Fürst und Melchtal.

Auf Tod und Leben!

(Sie halten die Hände noch einige Pausen lang zusammengeflochten und schweigen.)

Melchtal.

Blinder, alter Vater!
Du kannst den Tag der Freiheit nicht mehr schauen,
Du sollst ihn hören. Wenn von Alp zu Alp
Die Feuerzeichen flammend sich erheben,
Die festen Schlösser der Tyrannen fallen,
In deine Hütte soll der Schweizer wallen,
Zu deinem Ohr die Freudenkunde tragen,
Und hell in deiner Nacht soll es dir tagen!

(Sie gehen auseinander.)

Zweiter Aufzug.

Erste Scene.

Edelhof des Freiherrn von Attinghausen.

Ein gotischer Saal, mit Wappenschildern und Helmen verziert. **Der Freiherr**, ein Greis von fünf und achtzig Jahren, von hoher edler Statur, an einem Stabe, worauf ein Gemsenhorn, und in ein Pelzwams gekleidet. **Kuoni** und noch **sechs Knechte** stehen um ihn her mit Rechen und Sensen. **Ulrich von Rudenz** tritt ein in Ritterkleidung.

Rudenz.

Hier bin ich, Oheim. Was ist Euer Wille?

Attinghausen.

Erlaubt, daß ich nach altem Hausgebrauch
Den Frühtrunk erst mit meinen Knechten teile.

(Er trinkt aus einem Becher, der dann in der Reihe herumgeht.)

Sonst war ich selber mit in Feld und Wald
Mit meinem Auge ihren Fleiß regierend,
Wie sie mein Banner führte in der Schlacht;
Jetzt kann ich nichts mehr als den Schaffner machen,
Und kommt die warme Sonne nicht zu mir,
Ich kann sie nicht mehr suchen auf den Bergen.
Und so, in enger stets und engerm Kreis,
Beweg' ich mich dem engesten und letzten,
Wo alles Leben still steht, langsam zu.
Mein Schatte bin ich nur, bald nur mein Name.

Kuoni (zu Rudenz mit dem Becher).

Ich bring's Euch, Junker.

(Da Rudenz zaudert, den Becher zu nehmen.)

Trinket frisch! Es geht
Aus einem Becher und aus einem Herzen.

Attinghausen.

Geht, Kinder, und wenn's Feierabend ist,
Dann reden wir auch von des Lands Geschäften.

(Knechte gehen ab.)

Attinghausen und Rudenz.

Attinghausen.

Ich sehe dich gegürtet und gerüstet,
Du willst nach Altorf in die Herrenburg?

Rudenz.

Ja, Oheim, und ich darf nicht länger säumen —

Attinghausen (setzt sich).

Hast du's so eilig? Wie? Ist deiner Jugend
Die Zeit so karg gemessen, daß du sie
An deinem alten Oheim mußt ersparen?

Rudenz.

Ich sehe, daß Ihr meiner nicht bedürft,
Ich bin ein Fremdling nur in diesem Hause.

Attinghausen

(hat ihn lange mit den Augen gemustert).

Ja, leider bist du's. Leider ist die Heimat
Zur Fremde dir geworden! — Uli! Uli!
Ich kenne dich nicht mehr. In Seide prangst du,
Die Pfauenfeder trägst du stolz zur Schau,
Und schlägst den Purpurmantel um die Schultern;

Den Landmann blickst du mit Verachtung an
Und schämst dich seiner traulichen Begrüßung.

Rudenz.

Die Ehr', die ihm gebührt, geb' ich ihm gern;
Das Recht, das er sich nimmt, verweigr' ich ihm.

Attinghausen.

Das ganze Land liegt unterm schweren Zorn
Des Königs. Jedes Biedermannes Herz
Ist kummervoll ob der tyrannischen Gewalt,
Die wir erdulden — dich allein rührt nicht
Der allgemeine Schmerz — dich siehet man,
Abtrünnig von den Deinen, auf der Seite
Des Landesfeindes stehen, unsrer Not
Hohnsprechend, nach der leichten Freude jagen
Und buhlen um die Fürstengunst, indes
Dein Vaterland von schwerer Geißel blutet.

Rudenz.

Das Land ist schwer bedrängt — Warum, mein Oheim?
Wer ist's, der es gestürzt in diese Not?
Es kostete ein einzig leichtes Wort,
Um augenblicks des Dranges los zu sein
Und einen gnäd'gen Kaiser zu gewinnen.
Weh ihnen, die dem Volk die Augen halten,
Daß es dem wahren Besten widerstrebt.
Um eignen Vorteils willen hindern sie,
Daß die Waldstätte nicht zu Östreich schwören,
Wie ringsum alle Lande doch getan.
Wohl tut es ihnen, auf der Herrenbank

Zu sitzen mit dem Edelmann — den Kaiser
Will man zum Herrn, um keinen Herrn zu haben.

Attinghausen.

Muß ich das hören und aus deinem Munde!

Rudenz.

Ihr habt mich aufgefordert, laßt mich enden.
— Welche Person ist's, Oheim, die Ihr selbst
Hier spielt? Habt Ihr nicht höhern Stolz, als hier
Landammann oder Bannerherr zu sein
Und neben diesen Hirten zu regieren?
Wie? Ist's nicht eine rühmlichere Wahl,
Zu huldigen dem königlichen Herrn,
Sich an sein glänzend Lager anzuschließen,
Als Eurer eig'nen Knechte Pair zu sein
Und zu Gericht zu sitzen mit dem Bauer?

Attinghausen.

Ach Uli! Uli! Ich erkenne sie,
Die Stimme der Verführung! Sie ergriff
Dein offnes Ohr, sie hat dein Herz vergiftet.

Rudenz.

Ja, ich verberg' es nicht — in tiefer Seele
Schmerzt mich der Spott der Fremdlinge, die uns
Den Bauernadel schelten. Nicht ertrag' ich's,
Indes die edle Jugend rings umher
Sich Ehre sammelt unter Habsburgs Fahnen,
Auf meinem Erb' hier müßig still zu liegen
Und bei gemeinem Tagewerk den Lenz

Des Lebens zu verlieren. Anderswo
Geschehen Taten, eine Welt des Ruhms
Bewegt sich glänzend jenseits dieser Berge —
Mir rosten in der Halle Helm und Schild;
Der Kriegsdrommete mutiges Getön,
Der Heroldsruf, der zum Turniere ladet,
Er dringt in diese Täler nicht herein;
Nichts als den Kuhreihn und der Herdeglocken
Einförmiges Geläut' vernehm' ich hier.

Attinghausen.

Verblendeter, vom eiteln Glanz verführt!
Verachte dein Geburtsland! Schäme dich
Der uralt frommen Sitte deiner Väter!
Mit heißen Tränen wirst du dich dereinst
Heimsehnen nach den väterlichen Bergen,
Und dieses Herdenreihens Melodie,
Die du in stolzem Überdruß verschmähst,
Mit Schmerzenssehnsucht wird sie dich ergreifen,
Wenn sie dir anklingt auf der fremden Erde.
O, mächtig ist der Trieb des Vaterlands!
Die fremde, falsche Welt ist nicht für dich;
Dort an dem stolzen Kaiserhof bleibst du
Dir ewig fremd mit deinem treuen Herzen!
Die Welt, sie fordert andre Tugenden,
Als du in diesen Tälern dir erworben.
Geh' hin, verkaufe deine freie Seele,
Nimm Land zu Lehen, werd' ein Fürstenknecht,
Da du ein Selbstherr sein kannst und ein Fürst

Auf deinem eignen Erb' und freien Boden.
Ach Uli! Uli! bleibe bei den Deinen!
Geh nicht nach Altorf. O, verlaß sie nicht,
Die heil'ge Sache deines Vaterlands!
Ich bin der Letzte meines Stamms. Mein Name
Endet mit mir. Da hängen Helm und Schild,
Die werden sie mir in das Grab mitgeben.
Und muß ich denken bei dem letzten Hauch,
Daß du mein brechend Auge nur erwarteſt,
Um hinzugehn vor dieſen neuen Lehenhof
Und meine edeln Güter, die ich frei
Von Gott empfing, von Öſtreich zu empfangen?

Rudenz.

Vergebens widerſtreben wir dem König,
Die Welt gehört ihm; wollen wir allein
Uns eigenſinnig ſteifen und verſtocken,
Die Länderkette ihm zu unterbrechen,
Die er gewaltig rings um uns gezogen?
Sein ſind die Märkte, die Gerichte, ſein
Die Kaufmannsſtraßen, und das Saumroß ſelbſt,
Das auf dem Gotthard ziehet, muß ihm zollen.
Von ſeinen Ländern wie mit einem Netz
Sind wir umgarnet rings und eingeſchloſſen.
Wird uns das Reich beſchützen? Kann es ſelbſt
Sich ſchützen gegen Öſtreichs wachſende Gewalt?
Hilft Gott uns nicht, kein Kaiſer kann uns helfen.
Was iſt zu geben auf der Kaiſer Wort,
Wenn ſie in Geld- und Kriegesnot die Städte,

Die unterm Schirm des Adlers sich geflüchtet,
Verpfänden dürfen und dem Reich veräußern?
Nein, Oheim! Wohltat ist's und weise Vorsicht,
In diesen schweren Zeiten der Parteiung
Sich anzuschließen an ein mächtig Haupt.
Die Kaiserkrone geht von Stamm zu Stamm,
Die hat für treue Dienste kein Gedächtnis;
Doch, um den mächt'gen Erbherrn wohl verdienen,
Heißt Saaten in die Zukunft streun.

Attinghausen.

Bist du so weise?
Willst heller sehn als deine edeln Väter,
Die um der Freiheit kostbarn Edelstein
Mit Gut und Blut und Heldenkraft gestritten?
Schiff' nach Luzern hinunter, frage dort,
Wie Östreichs Herrschaft lastet auf den Ländern!
Sie werden kommen, unsre Schaf' und Rinder
Zu zählen, unsre Alpen abzumessen,
Den Hochflug und das Hochgewilde bannen
In unsern freien Wäldern, ihren Schlagbaum
An unsre Brücken, unsre Tore setzen,
Mit unsrer Armut ihre Länderkäufe,
Mit unserm Blute ihre Kriege zahlen.
Nein, wenn wir unser Blut dransetzen sollen,
So sei's für uns! Wohlfeiler kaufen wir
Die Freiheit als die Knechtschaft ein!

Rudenz.

Was können wir,
Ein Volk der Hirten, gegen Albrechts Heere!

Attinghausen.

Lern' dieses Volk der Hirten kennen, Knabe!
Ich kenn's, ich hab' es angeführt in Schlachten,
Ich hab' es fechten sehen bei Favenz.
Sie sollen kommen, uns ein Joch aufzwingen,
Das wir entschlossen sind *nicht* zu ertragen!
O lerne fühlen, welches Stamms du bist!
Wirf nicht für eiteln Glanz und Flitterschein
Die echte Perle deines Wertes hin —
Das Haupt zu heißen eines *freien* Volks,
Das dir aus Liebe nur sich herzlich weiht,
Das treulich zu dir steht in Kampf und Tod —
Das sei dein Stolz, *des* Adels rühme dich —
Die angebornen Bande knüpfe fest;
Ans Vaterland, ans teure, schließ' dich an,
Das halte fest mit deinem ganzen Herzen!
Hier sind die starken Wurzeln deiner Kraft;
Dort in der fremden Welt stehst du allein,
Ein schwankes Rohr, das jeder Sturm zerknickt.
O komm, du hast uns lang nicht mehr gesehn,
Versuch's mit uns nur *einen* Tag — nur heute
Geh' nicht nach Altorf — hörst du? heute nicht!
Den *einen* Tag nur schenke dich den Deinen!

(Er faßt seine Hand.)

Ruden.

Ich gab mein Wort. Laßt mich. Ich bin gebunden.

Attinghausen

(läßt seine Hand los, mit Ernst).

Du bist gebunden — Ja, Unglücklicher!

Du bist's, doch nicht durch Wort und Schwur,
Gebunden bist du durch der Liebe Seile!

(Rudenz wendet sich weg.)

Verbirg dich, wie du willst. Das Fräulein ist's,
Berta von Bruneck, die zur Herrenburg
Dich zieht, dich fesselt an des Kaisers Dienst.
Das Ritterfräulein willst du dir erwerben
Mit deinem Abfall von dem Land — Betrüg' dich nicht!
Dich anzulocken, zeigt man dir die Braut;
Doch deiner Unschuld ist sie nicht beschieden.

Rudenz.

Genug hab' ich gehört. Gehabt Euch wohl.

(Er geht ab.)

Attinghausen.

Wahnsinn'ger Jüngling, bleib'! — Er geht dahin!
Ich kann ihn nicht erhalten, nicht erretten.
So ist der Wolfenschießen abgefallen
Von seinem Land — so werden andre folgen;
Der fremde Zauber reißt die Jugend fort,
Gewaltsam strebend über unsre Berge.
O unglückselige Stunde, da das Fremde
In diese still beglückten Täler kam,
Der Sitten fromme Unschuld zu zerstören!
Das Neue dringt herein mit Macht, das Alte,
Das Würd'ge scheidet, andre Zeiten kommen,
Es lebt ein andersdenkendes Geschlecht!
Was tu' ich hier? Sie sind begraben alle,
Mit denen ich gewaltet und gelebt.

Unter der Erde schon liegt meine Zeit;
Wohl dem, der mit der neuen nicht mehr braucht zu leben!

(Geht ab.)

Zweite Scene.

Eine Wiese von hohen Felsen und Wald umgeben.

Auf den Felsen sind Steige mit Geländern, auch Leitern, von denen man nachher die Landleute herabsteigen sieht. Im Hintergrunde zeigt sich der See, über welchem anfangs ein Mondregenbogen zu sehen ist. Den Prospect schließen hohe Berge, hinter welchen noch höhere Eisgebirge ragen. Es ist völlig Nacht auf der Scene, nur der See und die weißen Gletscher leuchten im Mondlicht.

Melchtal, Baumgarten, Winkelried, Meier von Sarnen, Burkhard am Bühel, Arnold von Sewa, Klaus von der Flüe und noch vier andere **Landleute**, alle bewaffnet.

Melchtal (noch hinter der Scene).

Der Bergweg öffnet sich, nur frisch mir nach!
Den Fels erkenn' ich und das Kreuzlein drauf;
Wir sind am Ziel, hier ist das Rütli.

(Treten auf mit Windlichtern.)

Winkelried

Horch!

Sewa.

Ganz leer.

Meier.

's ist noch kein Landmann da. Wir sind
Die ersten auf dem Platz, wir Unterwaldner.

Melchtal.

Wie weit ist's in der Nacht?

Baumgarten.

Der Feuerwächter
Vom Selisberg hat eben Zwei gerufen.

(Man hört in der Ferne läuten.)

Seelisberg und das Rütli

Meier.

Still! Horch!

Am Bühel.

Das Mettenglöcklein in der Waldkapelle
Klingt hell herüber aus dem Schwyzerland.

Von der Flüe.

Die Luft ist rein und trägt den Schall so weit.

Melchtal.

Geh'n einige und zünden Reisholz an,
Daß es loh brenne, wenn die Männer kommen.

(Zwei Landleute gehen.)

Sewa.

's ist eine schöne Mondennacht. Der See
Liegt ruhig da, als wie ein ebner Spiegel.

Am Bühel.

Sie haben eine leichte Fahrt.

Winkelried (zeigt nach dem See).

Ha, seht!
Seht dorthin! Seht ihr nichts?

Meier.

Was denn? — Ja, wahrlich!
Ein Regenbogen mitten in der Nacht!

Melchtal.

Es ist das Licht des Mondes, das ihn bildet.

Von der Flüe.

Das ist ein seltsam wunderbares Zeichen!
Es leben viele, die das nicht gesehn.

Sewa.

Er ist doppelt; seht, ein bläßerer steht drüber.

Baumgarten.

Ein Nachen fährt soeben drunter weg.

Melchtal.

Das ist der Stauffacher mit seinem Kahn,
Der Biedermann läßt sich nicht lang erwarten.

(Geht mit Baumgarten nach dem Ufer.)

Meier.

Die Urner sind es, die am längsten säumen.

Am Bühel.

Sie müssen weit umgehen durch's Gebirg,
Daß sie des Landvogts Kundschaft hintergehen.

(Unterdessen haben die zwei Landleute in der Mitte des Platzes ein Feuer angezündet.)

Melchtal (am Ufer).

Wer ist da? Gebt das Wort!

Stauffacher (von unten).

Freunde des Landes.

Alle gehen nach der Tiefe, den Kommenden entgegen. Aus dem Kahn steigen **Stauffacher, Itel Reding, Hans auf der Mauer, Jörg im Hofe, Konrad Hunn, Ulrich der Schmid, Jost von Weiler** und noch drei andere Landleute, gleichfalls bewaffnet.

Alle (rufen).

Willkommen!

(Indem die Übrigen in der Tiefe verweilen und sich begrüßen, kommt Melchtal mit Stauffacher vorwärts.)

Melchtal.

O Herr Stauffacher! Ich hab' ihn
Gesehn, der mich nicht wieder sehen konnte!

Die Hand hab' ich gelegt auf seine Augen,
Und glühend Rachgefühl hab' ich gesogen
Aus der erloschnen Sonne seines Blicks.

Stauffacher.

Sprecht nicht von Rache. Nicht Geschehnes rächen,
Gedrohtem Übel wollen wir begegnen.
Jetzt sagt, was Ihr im Unterwaldner Land
Geschafft und für gemeine Sach' geworben,
Wie die Landleute denken, wie Ihr selbst
Den Stricken des Verrats entgangen seid.

Melchtal.

Durch der Surennen furchtbares Gebirg,
Auf weit verbreitet öden Eisesfeldern,
Wo nur der heis're Lämmergeier krächzt,
Gelangt' ich zu der Alpentrift, wo sich
Aus Uri und vom Engelberg die Hirten
Anrufend grüßen und gemeinsam weiden,
Den Durst mir stillend mit der Gletscher Milch
Die in den Runsen schäumend niederquillt.
In den einsamen Sennhütten kehrt' ich ein,
Mein eigner Wirt und Gast, bis daß ich kam
Zu Wohnungen gesellig lebender Menschen.
Erschollen war in diesen Tälern schon
Der Ruf des neuen Greuels, der geschehn,
Und fromme Ehrfurcht schaffte mir mein Unglück
Vor jeder Pforte, wo ich wandernd klopfte.
Entrüstet fand ich diese graden Seelen
Ob dem gewaltsam neuen Regiment;

Denn so wie ihre Alpen fort und fort
Dieselben Kräuter nähren, ihre Brunnen
Gleichförmig fließen, Wolken selbst und Winde
Den gleichen Strich unwandelbar befolgen,
So hat die alte Sitte hier vom Ahn
Zum Enkel unverändert fort bestanden.
Nicht tragen sie verwegne Neuerung
Im altgewohnten gleichen Gang des Lebens.
Die harten Hände reichten sie mir dar,
Von den Wänden langten sie die rost'gen Schwerter,
Und aus den Augen blitzte freudiges
Gefühl des Muts, als ich die Namen nannte,
Die im Gebirg dem Landmann heilig sind,
Den Eurigen und Walter Fürsts — Was Euch
Recht würde dünken, schwuren sie zu tun,
Euch schwuren sie bis in den Tod zu folgen.
So eilt' ich sicher unterm heil'gen Schirm
Des Gastrechts von Gehöfte zu Gehöfte —
Und als ich kam ins heimatliche Tal,
Wo mir die Vettern viel verbreitet wohnen,
Als ich den Vater fand, beraubt und blind,
Auf fremdem Stroh, von der Barmherzigkeit
Mildtät'ger Menschen lebend —

Stauffacher.

Herr im Himmel!

Melchtal.

Da weint' ich nicht! Nicht in ohnmächt'gen Tränen
Goß ich die Kraft des heißen Schmerzens aus;
In tiefer Brust, wie einen teuren Schatz,

Verschloß ich ihn und dachte nur auf Taten.
Ich kroch durch alle Krümmen des Gebirgs,
Kein Tal war so versteckt, ich späht' es aus;
Bis an der Gletscher eisbedeckten Fuß
Erwartet' ich und fand bewohnte Hütten,
Und überall, wohin mein Fuß mich trug,
Fand ich den gleichen Haß der Tyrannei;
Denn bis an diese letzte Grenze selbst
Belebter Schöpfung, wo der starre Boden
Aufhört zu geben, raubt der Vögte Geiz.
Die Herzen alle dieses biedern Volks
Erregt' ich mit dem Stachel meiner Worte,
Und unser sind sie all' mit Herz und Mund.

Stauffacher.

Großes habt Ihr in kurzer Frist geleistet.

Melchtal.

Ich tat noch mehr. Die beiden Festen sind's,
Roßberg und Sarnen, die der Landmann fürchtet;
Denn hinter ihren Felsenwällen schirmt
Der Feind sich leicht und schädiget das Land.
Mit eignen Augen wollt' ich es erkunden;
Ich war zu Sarnen und besah die Burg.

Stauffacher.

Ihr wagtet Euch bis in des Tigers Höhle?

Melchtal.

Ich war verkleidet dort in Pilgerstracht,
Ich sah den Landvogt an der Tafel schwelgen —

Urteilt, ob ich mein Herz bezwingen kann:
Ich sah den Feind, und ich erschlug ihn nicht.

Stauffacher.

Fürwahr, das Glück war Eurer Kühnheit hold.

(Unterdessen sind die andern Landleute vorwärts gekommen und nähern sich den beiden.)

Doch jetzo sagt mir, wer die Freunde sind
Und die gerechten Männer, die Euch folgten?
Macht mich bekannt mit ihnen, daß wir uns
Zutraulich nahen und die Herzen öffnen.

Meier.

Wer kennte Euch nicht, Herr, in den drei Landen?
Ich bin der Meier von Sarnen; dies hier ist
Mein Schwestersohn, der Struth von Winkelried.

Stauffacher.

Ihr nennt mir keinen unbekannten Namen.
Ein Winkelried war's, der den Drachen schlug
Im Sumpf bei Weiler und sein Leben ließ
In diesem Strauß.

Winkelried.

Das war mein Ahn, Herr Werner.

Melchtal (zeigt auf zwei Landleute).

Die wohnen hinterm Wald, sind Klosterleute
Vom Engelberg. Ihr werdet sie drum nicht
Verachten, weil sie eigne Leute sind
Und nicht, wie wir, frei sitzen auf dem Erbe.
Sie lieben's Land, sind sonst auch wohl berufen.

Stauffacher (zu den beiden).

Gebt mir die Hand. Es preise sich, wer keinem
Mit seinem Leibe pflichtig ist auf Erden;
Doch Redlichkeit gedeiht in jedem Stande.

Konrad Hunn.

Das ist Herr Reding, unser Altlandammann.

Meier.

Ich kenn' ihn wohl. Er ist mein Widerpart,
Der um ein altes Erbstück mit mir rechtet.
—Herr Reding, wir sind Feinde vor Gericht;
Hier sind wir einig.

(Schüttelt ihm die Hand.)

Stauffacher.

Das ist brav gesprochen.

Winkelried.

Hört ihr? Sie kommen. Hört das Horn von Uri!

(Rechts und links sieht man bewaffnete Männer mit Windlichtern die Felsen herabsteigen.)

Auf der Mauer.

Seht! Steigt nicht selbst der fromme Diener Gottes,
Der würd'ge Pfarrer, mit herab? Nicht scheut er
Des Weges Mühen und das Graun der Nacht,
Ein treuer Hirte für das Volk zu sorgen.

Baumgarten.

Der Sigrist folgt ihm und Herr Walter Fürst;
Doch nicht den Tell erblick' ich in der Menge.

Walter Fürst, Röffelmann, der Pfarrer, **Petermann,** der Sigrist, **Kuoni,** der Hirt, **Werni,** der Jäger, **Ruodi,** der Fischer, und noch fünf andere **Landleute.** Alle zusammen, drei und dreißig an der Zahl, treten vorwärts und stellen sich um das Feuer.

Walter Fürst.

So müssen wir auf unserm eignen Erb'
Und väterlichen Boden uns verstohlen
Zusammen schleichen, wie die Mörder tun,
Und bei der Nacht, die ihren schwarzen Mantel
Nur dem Verbrechen und der sonnenscheuen
Verschwörung leihet, unser gutes Recht
Uns holen, das doch lauter ist und klar,
Gleichwie der glanzvoll offne Schoß des Tages.

Melchtal.

Laßt's gut sein. Was die dunkle Nacht gesponnen,
Soll frei und fröhlich an das Licht der Sonnen.

Rösselmann.

Hört, was mir Gott ins Herz gibt, Eidgenossen!
Wir stehen hier statt einer Landsgemeinde
Und können gelten für ein ganzes Volk.
So laßt uns tagen nach den alten Bräuchen
Des Lands, wie wir's in ruhigen Zeiten pflegen;
Was ungesetzlich ist in der Versammlung,
Entschuldige die Not der Zeit. Doch Gott
Ist überall, wo man das Recht verwaltet,
Und unter seinem Himmel stehen wir.

Stauffacher.

Wohl, laßt uns tagen nach der alten Sitte;
Ist es gleich Nacht, so leuchtet unser Recht.

Melchtal.

Ist gleich die Zahl nicht voll, das Herz ist hier
Des ganzen Volks, die Besten sind zugegen.

Konrad Hunn.

Sind auch die alten Bücher nicht zur Hand,
Sie sind in unsre Herzen eingeschrieben.

Rösselmann.

Wohlan, so sei der Ring sogleich gebildet.
Man pflanze auf die Schwerter der Gewalt!

Auf der Mauer.

Der Landesammann nehme seinen Platz,
Und seine Weibel stehen ihm zu Seite!

Sigrist.

Es sind der Völker dreie. Welchem nun
Gebührt's, das Haupt zu geben der Gemeinde?

Meier.

Um diese Ehr' mag Schwyz mit Uri streiten,
Wir Unterwaldner stehen frei zurück.

Melchtal.

Wir steh'n zurück; wir sind die Flehenden,
Die Hilfe heischen von den mächt'gen Freunden.

Stauffacher.

So nehme Uri denn das Schwert; sein Banner
Zieht bei den Römerzügen uns voran.

Walter Fürst.

Des Schwertes Ehre werde Schwyz zu teil;
Denn seines Stammes rühmen wir uns alle.

Rösselmann.

Den edeln Wettstreit laßt mich freundlich schlichten,
Schwyz soll im Rat, Uri im Felde führen.

Walter Fürst
(reicht dem Stauffacher die Schwerter).

So nehmt!

Stauffacher.

Nicht mir, dem Alter sei die Ehre.

Im Hofe.

Die meisten Jahre zählt Ulrich der Schmid.

Auf der Mauer.

Der Mann ist wacker, doch nicht freien Stands;
Kein eigner Mann kann Richter sein in Schwyz.

Stauffacher.

Steht nicht Herr Reding hier, der Altlandammann?
Was suchen wir noch einen Würdigern?

Walter Fürst.

Er sei der Ammann und des Tages Haupt!
Wer dazu stimmt, erhebe seine Hände.
(Alle heben die rechte Hand auf.)

Reding (tritt in die Mitte).

Ich kann die Hand nicht auf die Bücher legen,
So schwör' ich droben bei den ew'gen Sternen,
Daß ich mich nimmer will vom Recht entfernen.
(Man richtet die zwei Schwerter vor ihm auf, der Ring bildet sich um ihn her, Schwyz hält die Mitte, rechts stellt sich Uri und links Unterwalden. Er steht auf sein Schlachtschwert gestützt.)

Was ist's, das die drei Völker des Gebirgs
Hier an des Sees unwirtlichem Gestade
Zusammenführte in der Geisterstunde?
Was soll der Inhalt sein des neuen Bunds,
Den wir hier unterm Sternenhimmel stiften?

Stauffacher (tritt in den Ring).

Wir stiften keinen neuen Bund; es ist
Ein uralt Bündnis nur von Väter Zeit,
Das wir erneuern! Wisset, Eidgenossen!
Ob uns der See, ob uns die Berge scheiden,
Und jedes Volk sich für sich selbst regiert,
So sind wir *eines* Stammes doch und Bluts,
Und *eine* Heimat ist's, aus der wir zogen.

Winkelried.

So ist es wahr, wie's in den Liedern lautet,
Daß wir von fern her in das Land gewallt?
O teilt's uns mit, was Euch davon bekannt,
Daß sich der neue Bund am alten stärke.

Stauffacher.

Hört, was die alten Hirten sich erzählen:
Es war ein großes Volk, hinten im Lande
Nach Mitternacht, das litt von schwerer Teurung.
In dieser Not beschloß die Landsgemeinde,
Daß je der zehnte Bürger nach dem Los
Der Väter Land verlasse. Das geschah!
Und zogen aus, wehklagend, Männer und Weiber,
Ein großer Heerzug, nach der Mittagssonne,
Mit dem Schwert sich schlagend durch das deutsche Land,
Bis an das Hochland dieser Waldgebirge.
Und eher nicht ermüdete der Zug,
Bis daß sie kamen in das wilde Tal,
Wo jetzt die Muotta zwischen Wiesen rinnt.
Nicht Menschenspuren waren hier zu sehen,

Nur eine Hütte stand am Ufer einsam,
Da saß ein Mann und wartete der Fähre.
Doch heftig wogete der See und war
Nicht fahrbar; da besahen sie das Land
Sich näher und gewahrten schöne Fülle
Des Holzes und entdeckten gute Brunnen,
Und meinten, sich im lieben Vaterland
Zu finden. Da beschlossen sie zu bleiben,
Erbaueten den alten Flecken Schwyz,
Und hatten manchen sauren Tag, den Wald
Mit weitverschlungnen Wurzeln auszuroden.
Drauf, als der Boden nicht mehr Gnügen tat
Der Zahl des Volks, da zogen sie hinüber
Zum schwarzen Berg, ja, bis ans Weißland hin,
Wo hinter ew'gem Eiseswall verborgen,
Ein andres Volk in andern Zungen spricht.
Den Flecken Stanz erbauten sie am Kernwald,
Den Flecken Altorf in dem Tal der Reuß.
Doch blieben sie des Ursprungs stets gedenk;
Aus all den fremden Stämmen, die seitdem
In Mitte ihres Lands sich angesiedelt,
Finden die Schwyzer Männer sich heraus;
Es gibt das Herz, das Blut sich zu erkennen.

(Reicht rechts und links die Hand hin.)

Auf der Mauer.

Ja, wir sind eines Herzens, eines Bluts!

Alle (sich die Hände reichend).

Wir sind ein Volk, und einig wollen wir handeln.

Das Rütlihaus

Stauffacher.

Die andern Völker tragen fremdes Joch,
Sie haben sich dem Sieger unterworfen.
Es leben selbst in unsern Landesmarken
Der Sassen viel, die fremde Pflichten tragen,
Und ihre Knechtschaft erbt auf ihre Kinder.
Doch wir, der alten Schweizer echter Stamm,
Wir haben stets die Freiheit uns bewahrt.
Nicht unter Fürsten bogen wir das Knie,
Freiwillig wählten wir den Schirm der Kaiser.

Rösselmann.

Frei wählten wir des Reiches Schutz und Schirm:
So steht's bemerkt in Kaiser Friedrichs Brief.

Stauffacher.

Denn herrenlos ist auch der Freiste nicht.
Ein Oberhaupt muß sein, ein höchster Richter,
Wo man das Recht mag schöpfen in dem Streit.
Drum haben unsre Väter für den Boden,
Den sie der alten Wildnis abgewonnen,
Die Ehr' gegönnt dem Kaiser, der den Herrn
Sich nennt der deutschen und der welschen Erde,
Und, wie die andern Freien seines Reichs,
Sich ihm zu edelm Waffendienst gelobt:
Denn dieses ist der Freien einz'ge Pflicht,
Das Reich zu schirmen, das sie selbst beschirmt.

Melchtal.

Was drüber ist, ist Merkmal eines Knechts.

Stauffacher.

Sie folgten, wenn der Heribann erging,
Dem Reichspanier und schlugen seine Schlachten.
Nach Welschland zogen sie gewappnet mit,
Die Römerkron' ihm auf das Haupt zu setzen.
Daheim regierten sie sich fröhlich selbst
Nach altem Brauch und eigenem Gesetz;
Der höchste Blutbann war allein des Kaisers.
Und dazu ward bestellt ein großer Graf,
Der hatte seinen Sitz nicht in dem Lande.
Wenn Blutschuld kam, so rief man ihn herein,
Und unter offnem Himmel, schlicht und klar,
Sprach er das Recht und ohne Furcht der Menschen.
Wo sind hier Spuren, daß wir Knechte sind?
Ist einer, der es anders weiß, der rede!

Im Hofe.

Nein, so verhält sich alles, wie Ihr sprecht,
Gewaltherrschaft ward nie bei uns geduldet.

Stauffacher.

Dem Kaiser selbst versagten wir Gehorsam,
Da er das Recht zu Gunst der Pfaffen bog.
Denn als die Leute von dem Gotteshaus
Einsiedeln uns die Alp in Anspruch nahmen
Die wir beweidet seit der Väter Zeit,
Der Abt herfürzog einen alten Brief,
Der ihm die herrenlose Wüste schenkte —
Denn unser Dasein hatte man verhehlt —
Da sprachen wir: „Erschlichen ist der Brief!

Kein Kaiser kann, was unser ist, verschenken;
Und wird uns Recht versagt vom Reich, wir können
In unsern Bergen auch des Reichs entbehren."
So sprachen unsre Väter! Sollen wir
Des neuen Joches Schändlichkeit erdulden,
Erleiden von dem fremden Knecht, was uns
In seiner Macht kein Kaiser durfte bieten?
Wir haben diesen Boden uns erschaffen
Durch unsrer Hände Fleiß, den alten Wald,
Der sonst der Bären wilde Wohnung war,
Zu einem Sitz für Menschen umgewandelt;
Die Brut des Drachen haben wir getötet,
Der aus den Sümpfen giftgeschwollen stieg;
Die Nebeldecke haben wir zerrissen,
Die ewig grau um diese Wildnis hing,
Den harten Fels gesprengt, über den Abgrund
Dem Wandersmann den sichern Steg geleitet;
Unser ist durch tausendjährigen Besitz
Der Boden — und der fremde Herrenknecht
Soll kommen dürfen und uns Ketten schmieden
Und Schmach antun auf unsrer eignen Erde?
Ist keine Hilfe gegen solchen Drang?

(Eine große Bewegung unter den Landleuten.)

Nein, eine Grenze hat Tyrannenmacht.
Wenn der Gedrückte nirgends Recht kann finden,
Wenn unerträglich wird die Last — greift er
Hinauf getrosten Mutes in den Himmel
Und holt herunter seine ew'gen Rechte,
Die droben hangen unveräußerlich

Und unzerbrechlich, wie die Sterne selbst.
Der alte Urstand der Natur kehrt wieder,
Wo Mensch dem Menschen gegenüber steht.
Zum letzten Mittel, wenn kein andres mehr
Verfangen will, ist ihm das Schwert gegeben.
Der Güter höchstes dürfen wir verteid'gen
Gegen Gewalt. — Wir stehn vor unser Land,
Wir stehn vor unsre Weiber, unsre Kinder!

Alle (an ihre Schwerter schlagend).

Wir stehn vor unsre Weiber, unsre Kinder!

Rösselmann (tritt in den Ring).

Eh' ihr zum Schwerte greift, bedenkt es wohl!
Ihr könnt es friedlich mit dem Kaiser schlichten.
Es kostet euch ein Wort, und die Tyrannen,
Die euch jetzt schwer bedrängen, schmeicheln euch.
Ergreift, was man euch oft geboten hat,
Trennt euch vom Reich, erkennet Östreichs Hoheit —

Auf der Mauer.

Was sagt der Pfarrer? Wir zu Östreich schwören!

Am Bühel.

Hört ihn nicht an!

Winkelried.

Das rät uns ein Verräter,
Ein Feind des Landes!

Reding.

Ruhig, Eidgenossen!

Sewa.

Wir Östreich huldigen, nach solcher Schmach!

Von der Flüe.

Wir uns abtrotzen lassen durch Gewalt,
Was wir der Güte weigerten!

Meier.

Dann wären
Wir Sklaven und verdienten, es zu sein!

Auf der Mauer.

Der sei gestoßen aus dem Recht der Schweizer,
Wer von Ergebung spricht an Österreich!
Landammann, ich bestehe drauf, dies sei
Das erste Landsgesetz, das wir hier geben.

Melchtal.

So sei's. Wer von Ergebung spricht an Östreich,
Soll rechtlos sein und aller Ehren bar,
Kein Landmann nehm' ihn auf an seinem Feuer.

Alle (heben die rechte Hand auf).

Wir wollen es, das sei Gesetz!

Reding (nach einer Pause).

Es ist's.

Rösselmann.

Jetzt seid ihr frei, ihr seid's durch dies Gesetz.
Nicht durch Gewalt soll Österreich ertrotzen,
Was es durch freundlich Werben nicht erhielt —

Jost von Weiler.

Zur Tagesordnung, weiter!

Reding.

Eidgenossen!
Sind alle sanften Mittel auch versucht?

Vielleicht weiß es der König nicht; es ist
Wohl gar sein Wille nicht, was wir erdulden.
Auch dieses Letzte sollten wir versuchen,
Erst unsre Klage bringen vor sein Ohr,
Eh' wir zum Schwerte greifen. Schrecklich immer,
Auch in gerechter Sache, ist Gewalt.
Gott hilft nur dann, wenn Menschen nicht mehr helfen.

Stauffacher (zu Konrad Hunn).

Nun ist's an Euch, Bericht zu geben. Redet.

Konrad Hunn.

Ich war zu Rheinfeld an des Kaisers Pfalz,
Wider der Vögte harten Druck zu klagen,
Den Brief zu holen unsrer alten Freiheit,
Den jeder neue König sonst bestätigt.
Die Boten vieler Städte fand ich dort,
Vom schwäb'schen Lande und vom Lauf des Rheins,
Die all' erhielten ihre Pergamente,
Und kehrten freudig wieder in ihr Land.
Mich, euren Boten, wies man an die Räte,
Und die entließen mich mit leerem Trost:
„Der Kaiser habe diesmal keine Zeit;
Er würde sonst einmal wohl an uns denken."
Und als ich traurig durch die Säle ging
Der Königsburg, da sah ich Herzog Hansen
In einem Erker weinend stehn, um ihn
Die edeln Herrn von Wart und Tegerfeld.
Die riefen mir und sagten: „Helft euch selbst!
Gerechtigkeit erwartet nicht vom König.

Beraubt er nicht des eignen Bruders Kind
Und hinterhält ihm sein gerechtes Erbe?
Der Herzog fleht' ihn um sein Mütterliches,
Er habe seine Jahre voll, es wäre
Nun Zeit, auch Land und Leute zu regieren.
Was ward ihm zum Bescheid? Ein Kränzlein setzt' ihm
Der Kaiser auf: das sei die Zier der Jugend."

Auf der Mauer.

Ihr habt's gehört. Recht und Gerechtigkeit
Erwartet nicht vom Kaiser! Helft euch selbst!

Reding.

Nichts andres bleibt uns übrig. Nun gebt Rat,
Wie wir es klug zum frohen Ende leiten.

Walter Fürst (tritt in den Ring).

Abtreiben wollen wir verhaßten Zwang;
Die alten Rechte, wie wir sie ererbt
Von unsern Vätern, wollen wir bewahren,
Nicht ungezügelt nach dem Neuen greifen.
Dem Kaiser bleibe, was des Kaisers ist,
Wer einen Herrn hat, dien' ihm pflichtgemäß.

Meier.

Ich trage Gut von Österreich zu Lehen.

Walter Fürst.

Ihr fahret fort, Östreich die Pflicht zu leisten.

Jost von Weiler.

Ich steure an die Herrn von Rappersweil.

Walter Fürst.

Ihr fahret fort zu zinsen und zu steuern.

Rösselmann.

Der großen Frau zu Zürch bin ich vereidet.

Walter Fürst.

Ihr gebt dem Kloster, was des Klosters ist.

Stauffacher.

Ich trage keine Lehen als des Reichs.

Walter Fürst.

Was sein muß, das geschehe, doch nicht drüber.
Die Vögte wollen wir mit ihren Knechten
Verjagen und die festen Schlösser brechen;
Doch, wenn es sein mag, ohne Blut. Es sehe
Der Kaiser, daß wir notgedrungen nur
Der Ehrfurcht fromme Pflichten abgeworfen.
Und sieht er uns in unsern Schranken bleiben,
Vielleicht besiegt er staatsklug seinen Zorn;
Denn bill'ge Furcht erwecket sich ein Volk,
Das mit dem Schwerte in der Faust sich mäßigt.

Reding.

Doch lasset hören, wie vollenden wir's?
Es hat der Feind die Waffen in der Hand,
Und nicht fürwahr in Frieden wird er weichen.

Stauffacher.

Er wird's, wenn er in Waffen uns erblickt;
Wir überraschen ihn, eh' er sich rüstet.

Meier.

Ist bald gesprochen, aber schwer getan.
Uns ragen in dem Land zwei feste Schlösser,
Die geben Schirm dem Feind und werden furchtbar,
Wenn uns der König in das Land sollt' fallen.
Roßberg und Sarnen muß bezwungen sein,
Eh' man ein Schwert erhebt in den drei Landen.

Stauffacher.

Säumt man so lang, so wird der Feind gewarnt;
Zu viele sind's, die das Geheimnis teilen.

Meier.

In den Waldstätten find't sich kein Verräter.

Rösselmann.

Der Eifer auch, der gute, kann verraten.

Walter Fürst.

Schiebt man es auf, so wird der Twing vollendet
In Altorf, und der Vogt befestigt sich.

Meier.

Ihr denkt an euch.

Sigrist.

Und ihr seid ungerecht.

Meier (auffahrend).

Wir ungerecht! Das darf uns Uri bieten!

Reding.

Bei eurem Eide, Ruh'!

Meier.

Ja, wenn sich Schwyz
Versteht mit Uri, müssen wir wohl schweigen.

Reding.

Ich muß euch weisen vor der Landsgemeinde,
Daß ihr mit heft'gem Sinn den Frieden stört!
Stehn wir nicht alle für dieselbe Sache?

Winkelried.

Wenn wir's verschieben bis zum Fest des Herrn,
Dann bringt's die Sitte mit, daß alle Sassen
Dem Vogt Geschenke bringen auf das Schloß.
So können zehen Männer oder zwölf
Sich unverdächtig in der Burg versammeln,
Die führen heimlich spitz'ge Eisen mit,
Die man geschwind kann an die Stäbe stecken,
Denn niemand kommt mit Waffen in die Burg.
Zunächst im Wald hält dann der große Haufe,
Und wenn die andern glücklich sich des Tors
Ermächtiget, so wird ein Horn geblasen,
Und jene brechen aus dem Hinterhalt.
So wird das Schloß mit leichter Arbeit unser.

Melchtal.

Den Roßberg übernehm' ich zu ersteigen,
Denn eine Dirn' des Schlosses ist mir hold,
Und leicht betör' ich sie, zum nächtlichen
Besuch die schwanke Leiter mir zu reichen;
Bin ich droben erst, zieh' ich die Freunde nach.

Reding.

Ist's aller Wille, daß verschoben werde?

(Die Mehrheit erhebt die Hand.)

Stauffacher (zählt die Stimmen).

Es ist ein Mehr von zwanzig gegen zwölf!

Walter Fürst.

Wenn am bestimmten Tag die Burgen fallen,
So geben wir von einem Berg zum andern
Das Zeichen mit dem Rauch; der Landsturm wird
Aufgeboten, schnell, im Hauptort jedes Landes.
Wenn dann die Vögte sehn der Waffen Ernst,
Glaubt mir, sie werden sich des Streits begeben
Und gern ergreifen friedliches Geleit,
Aus unsern Landesmarken zu entweichen.

Stauffacher.

Nur mit dem Geßler fürcht' ich schweren Stand,
Furchtbar ist er mit Reisigen umgeben;
Nicht ohne Blut räumt er das Feld; ja, selbst
Vertrieben bleibt er furchtbar noch dem Land.
Schwer ist's und fast gefährlich, ihn zu schonen.

Baumgarten.

Wo's halsgefährlich ist, da stellt mich hin!
Dem Tell verdank' ich mein gerettet Leben,
Gern schlag' ich's in die Schanze für das Land;
Mein' Ehr' hab' ich beschützt, mein Herz befriedigt.

Reding.

Die Zeit bringt Rat. Erwartet's in Geduld.
Man muß dem Augenblick auch was vertrauen.

— Doch seht, indes wir nächtlich hier noch tagen,
Stellt auf den höchsten Bergen schon der Morgen
Die glüh'nde Hochwacht aus. — Kommt, laßt uns scheiden,
Eh' uns des Tages Leuchten überrascht.

Walter Fürst.

Sorgt nicht, die Nacht weicht langsam aus den Tälern.

(Alle haben unwillkürlich die Hüte abgenommen und betrachten mit stiller Sammlung die Morgenröte.)

Rösselmann.

Bei diesem Licht, das uns zuerst begrüßt
Von allen Völkern, die tief unter uns
Schwer atmend wohnen in dem Qualm der Städte,
Laßt uns den Eid des neuen Bundes schwören.
Wir wollen sein ein einzig Volk von Brüdern,
In keiner Not uns trennen und Gefahr.

(Alle sprechen es nach mit erhobenen drei Fingern.)

Wir wollen frei sein wie die Väter waren,
Eher den Tod, als in der Knechtschaft leben.

(Wie oben.)

Wir wollen trauen auf den höchsten Gott
Und uns nicht fürchten vor der Macht der Menschen.

(Wie oben. Die Landleute umarmen einander.)

Stauffacher.

Jetzt gehe jeder seines Weges still
Zu seiner Freundschaft und Genoßsame.
Wer Hirt ist, wintre ruhig seine Herde
Und werb' im stillen Freunde für den Bund.
Was noch bis dahin muß erduldet werden,
Erduldet's! Laßt die Rechnung der Tyrannen

Der Rütlischwur

Anwachsen, bis ein Tag die allgemeine
Und die besondre Schuld auf einmal zahlt.
Bezähme jeder die gerechte Wut,
Und spare für das Ganze seine Rache;
Denn Raub begeht am allgemeinen Gut,
Wer selbst sich hilft in seiner eignen Sache.

(Indem sie zu drei verschiedenen Seiten in größter Ruhe abgehen, fällt das Orchester mit einem prachtvollen Schwung ein; die leere Scene bleibt noch eine Zeitlang offen und zeigt das Schauspiel der aufgehenden Sonne über den Eisgebirgen.)

Dritter Aufzug.

Erste Scene.

Hof vor Tells Hause.

Tell ist mit der Zimmeraxt, **Hedwig** mit einer häuslichen Arbeit beschäftigt. **Walter** und **Wilhelm** in der Tiefe spielen mit einer kleinen Armbrust.

Walter (singt).

Mit dem Pfeil, dem Bogen,
Durch Gebirg und Tal
Kommt der Schütz gezogen
Früh am Morgenstrahl.

Wie im Reich der Lüfte
König ist der Weih,
Durch Gebirg und Klüfte
Herrscht der Schütze frei.

Ihm gehört das Weite,
Was sein Pfeil erreicht;
Das ist seine Beute,
Was da fleugt und kreucht.

(Kommt gesprungen.)

Der Strang ist mir entzwei. Mach mir ihn, Vater.

Tell.

Ich nicht. Ein rechter Schütze hilft sich selbst.

(Knaben entfernen sich.)

Hedwig.

Die Knaben fangen zeitig an zu schießen.

Tell.

Früh übt sich, was ein Meister werden will.

Hedwig.

Ach, wollte Gott, sie lernten's nie!

Tell.

Sie sollen alles lernen. Wer durchs Leben
Sich frisch will schlagen, muß zu Schutz und Trutz
Gerüstet sein.

Hedwig.

Ach, es wird keiner seine Ruh'
Zu Hause finden.

Tell.

Mutter, ich kann's auch nicht.
Zum Hirten hat Natur mich nicht gebildet;
Rastlos muß ich ein flüchtig Ziel verfolgen.
Dann erst genieß' ich meines Lebens recht,
Wenn ich mir's jeden Tag aufs neu' erbeute.

Hedwig.

Und an die Angst der Hausfrau denkst du nicht,
Die sich indessen, deiner wartend, härmt.
Denn mich erfüllt's mit Grausen, was die Knechte
Von euren Wagefahrten sich erzählen.
Bei jedem Abschied zittert mir das Herz,
Daß du mir nimmer werdest wiederkehren.
Ich sehe dich, im wilden Eisgebirg'
Verirrt, von einer Klippe zu der andern

Den Fehlsprung tun, seh', wie die Gemse dich
Rückspringend mit sich in den Abgrund reißt,
Wie eine Windlawine dich verschüttet,
Wie unter dir der trügerische Firn
Einbricht, und du hinabsinkst, ein lebendig
Begrabner, in die schauerliche Gruft.
Ach, den verwegnen Alpenjäger hascht
Der Tod in hundert wechselnden Gestalten!
Das ist ein unglückseliges Gewerb',
Das halsgefährlich führt am Abgrund hin!

Tell.

Wer frisch umherspäht mit gesunden Sinnen,
Auf Gott vertraut und die gelenke Kraft,
Der ringt sich leicht aus jeder Fahr und Not;
Den schreckt der Berg nicht, der darauf geboren.

(Er hat seine Arbeit vollendet, legt das Gerät hinweg.)

Jetzt, mein' ich, hält das Tor auf Jahr und Tag.
Die Axt im Haus erspart den Zimmermann.

(Nimmt den Hut.)

Hedwig.

Wo gehst du hin?

Tell.

Nach Altorf, zu dem Vater.

Hedwig.

Sinnst du auch nichts Gefährliches? Gesteh' mir's.

Tell.

Wie kommst du darauf, Frau?

Hedwig.

Es spinnt sich etwas
Gegen die Vögte. Auf dem Rütli ward
Getagt, ich weiß, und du bist auch im Bunde.

Tell.

Ich war nicht mit dabei — doch werd' ich mich
Dem Lande nicht entziehen, wenn es ruft.

Hedwig.

Sie werden dich hinstellen, wo Gefahr ist;
Das Schwerste wird dein Anteil sein, wie immer.

Tell.

Ein jeder wird besteuert nach Vermögen.

Hedwig.

Den Unterwaldner hast du auch im Sturme
Über den See geschafft. Ein Wunder war's,
Daß ihr entkommen. Dachtest du denn gar nicht
An Kind und Weib?

Tell.

Lieb Weib, ich dacht' an euch;
Drum rettet' ich den Vater seinen Kindern.

Hedwig.

Zu schiffen in dem wüt'gen See! Das heißt
Nicht Gott vertrauen! Das heißt Gott versuchen!

Tell.

Wer gar zu viel bedenkt, wird wenig leisten.

Hedwig.

Ja, du bist gut und hilfreich, dienest allen,
Und wenn du selbst in Not kommst, hilft dir keiner.

Tell.

Verhüt' es Gott, daß ich nicht Hilfe brauche!

(Er nimmt die Armbrust und Pfeile.)

Hedwig.

Was willst du mit der Armbrust? Laß sie hier.

Tell.

Mir fehlt der Arm, wenn mir die Waffe fehlt.

(Die Knaben kommen zurück.)

Walter.

Vater, wo gehst du hin?

Tell.

Nach Altorf, Knabe,
Zum Ehni. Willst du mit?

Walter.

Ja, freilich will ich.

Hedwig.

Der Landvogt ist jetzt dort. Bleib' weg von Altorf.

Tell.

Er *geht*, noch heute.

Hedwig.

Drum laß ihn erst fort sein.
Gemahn' ihn nicht an dich; du weißt, er grollt uns.

Tell.

Mir soll sein böser Wille nicht viel schaden;
Ich tue recht und scheue keinen Feind.

Hedwig.

Die recht tun, eben die haßt er am meisten.

Tell.

Weil er nicht an sie kommen kann. Mich wird
Der Ritter wohl in Frieden lassen, mein' ich.

Hedwig.

So, weißt du das?

Tell.

Es ist nicht lange her,
Da ging ich jagen durch die wilden Gründe
Des Schächentals auf menschenleerer Spur,
Und da ich einsam einen Felsensteig
Verfolgte, wo nicht auszuweichen war,
Denn über mir hing schroff die Felswand her,
Und unten rauschte fürchterlich der Schächen,

(Die Knaben drängen sich rechts und links an ihn und sehen mit gespannter Neugier an ihm hinauf.)

Da kam der Landvogt gegen mich daher,
Er ganz allein mit mir, der auch allein war,
Bloß Mensch zu Mensch, und neben uns der Abgrund.
Und als der Herre mein ansichtig ward
Und mich erkannte, den er kurz zuvor
Um kleiner Ursach' willen schwer gebüßt,
Und sah mich mit dem stattlichen Gewehr
Daher geschritten kommen, da verblaßt' er,
Die Knie' versagten ihm, ich sah es kommen,
Daß er jetzt an die Felswand würde sinken.
— Da jammerte mich sein, ich trat zu ihm
Bescheidentlich und sprach: Ich bin's, Herr Landvogt.
Er aber konnte keinen armen Laut
Aus seinem Munde geben. Mit der Hand nur

Winkt' er mir schweigend, meines Wegs zu gehn;
Da ging ich fort und sandt' ihm sein Gefolge.

Hedwig.

Er hat vor dir gezittert — Wehe dir!
Daß du ihn schwach gesehn, vergibt er nie.

Tell.

Drum meid' ich ihn, und er wird mich nicht suchen.

Hedwig.

Bleib' heute nur dort weg. Geh' lieber jagen.

Tell.

Was fällt dir ein?

Hedwig.

Mich ängstigt's. Bleibe weg.

Tell.

Wie kannst du dich so ohne Ursach' quälen?

Hedwig.

Weil's keine Ursach' hat — Tell, bleibe hier.

Tell.

Ich hab's versprochen, liebes Weib, zu kommen.

Hedwig.

Mußt du, so geh' — nur lasse mir den Knaben!

Walter.

Nein, Mütterchen. Ich gehe mit dem Vater.

Hedwig.

Wälty, verlassen willst du deine Mutter?

Walter.

Ich bring' dir auch was Hübsches mit vom Ehnt.

(Geht mit dem Vater.)

Wilhelm.

Mutter, ich bleibe bei dir!

Hedwig (umarmt ihn).

Ja, du bist
Mein liebes Kind, du bleibst mir noch allein!

(Sie geht an das Hoftor und folgt den Abgehenden lange mit den Augen.)

Zweite Scene.

Eine eingeschlossene wilde Waldgegend, Staubbäche stürzen von den Felsen.

Berta im Jagdkleid. Gleich darauf **Rudenz.**

Berta.

Er folgt mir. Endlich kann ich mich erklären.

Rudenz (tritt rasch ein).

Fräulein, jetzt endlich find' ich Euch allein;
Abgründe schließen ringsumher uns ein;
In dieser Wildnis fürcht' ich keinen Zeugen;
Vom Herzen wälz' ich dieses lange Schweigen —

Berta.

Seid Ihr gewiß, daß uns die Jagd nicht folgt?

Rudenz.

Die Jagd ist dort hinaus. Jetzt oder nie!
Ich muß den teuren Augenblick ergreifen;
Entschieden sehen muß ich mein Geschick,

Und sollt' es mich auf ewig von Euch scheiden.
—O, waffnet Eure güt'gen Blicke nicht
Mit dieser finstern Strenge! Wer bin ich,
Daß ich den kühnen Wunsch zu Euch erhebe?
Mich hat der Ruhm noch nicht genannt; ich darf
Mich in die Reih' nicht stellen mit den Rittern,
Die siegberühmt und glänzend Euch umwerben.
Nichts hab' ich als mein Herz voll Treu und Liebe —

Berta (ernst und streng).

Dürft Ihr von Liebe reden und von Treue,
Der treulos wird an seinen nächsten Pflichten?
(Rudenz tritt zurück.)
Der Sklave Österreichs, der sich dem Fremdling
Verkauft, dem Unterdrücker seines Volks?

Rudenz.

Von Euch, mein Fräulein, hör' ich diesen Vorwurf?
Wen such' ich denn, als Euch, auf jener Seite?

Berta.

Mich denkt Ihr auf der Seite des Verrats
Zu finden? Eher wollt' ich meine Hand
Dem Geßler selbst, dem Unterdrücker, schenken,
Als dem naturvergess'nen Sohn der Schweiz,
Der sich zu seinem Werkzeug machen kann!

Rudenz.

O Gott, was muß ich hören!

Berta.

Wie? Was liegt
Dem guten Menschen näher als die Seinen?

Gibt's schönre Pflichten für ein edles Herz,
Als ein Verteidiger der Unschuld sein,
Das Recht des Unterdrückten zu beschirmen?
Die Seele blutet mir um Euer Volk,
Ich leide mit ihm, denn ich muß es lieben,
Das so bescheiden ist und doch voll Kraft;
Es zieht mein ganzes Herz mich zu ihm hin,
Mit jedem Tage lern' ich's mehr verehren.
Ihr aber, den Natur und Ritterpflicht
Ihm zum geborenen Beschützer gaben,
Und der's verläßt, der treulos übertritt
Zum Feind und Ketten schmiedet seinem Land,
Ihr seid's, der mich verletzt und kränkt; ich muß
Mein Herz bezwingen, daß ich Euch nicht hasse.

Rudenz.

Will ich denn nicht das Beste meines Volks?
Ihm unter Östreichs mächt'gem Scepter nicht
Den Frieden —

Berta.

Knechtschaft wollt Ihr ihm bereiten!
Die Freiheit wollt Ihr aus dem letzten Schloß,
Das ihr noch auf der Erde blieb, verjagen.
Das Volk versteht sich besser auf sein Glück;
Kein Schein verführt sein sicheres Gefühl.
Euch haben sie das Netz ums Haupt geworfen —

Rudenz.

Berta! Ihr haßt mich, Ihr verachtet mich!

Berta.

Tät' ich's, mir wäre besser. Aber den
Verachtet sehen und verachtungswert,
Den man gern lieben möchte —

Rudenz.

Berta! Berta!
Ihr zeiget mir das höchste Himmelsglück
Und stürzt mich tief in einem Augenblick.

Berta.

Nein, nein, das Edle ist nicht ganz erstickt
In Euch! Es schlummert nur; ich will es wecken.
Ihr müßt Gewalt ausüben an Euch selbst,
Die angestammte Tugend zu ertöten;
Doch, wohl Euch, sie ist mächtiger als Ihr,
Und trotz Euch selber seid Ihr gut und edel!

Rudenz.

Ihr glaubt an mich! O Berta, alles läßt
Mich Eure Liebe sein und werden!

Berta.

Seid,
Wozu die herrliche Natur Euch machte!
Erfüllt den Platz, wohin sie Euch gestellt,
Zu Eurem Volke steht und Eurem Lande
Und kämpft für Euer heilig Recht!

Rudenz.

Weh mir!
Wie kann ich Euch erringen, Euch besitzen,

Wenn ich der Macht des Kaisers widerstrebe?
Ist's der Verwandten mächt'ger Wille nicht,
Der über Eure Hand tyrannisch waltet?

Berta.

In den Waldstätten liegen meine Güter,
Und ist der Schweizer frei, so bin auch ich's.

Rudenz.

Berta, welch einen Blick tut Ihr mir auf!

Berta.

Hofft nicht durch Östreichs Gunst mich zu erringen.
Nach meinem Erbe strecken sie die Hand,
Das will man mit dem großen Erb' vereinen.
Dieselbe Ländergier, die Eure Freiheit
Verschlingen will, sie drohet auch der meinen!
O Freund, zum Opfer bin ich ausersehn,
Vielleicht, um einen Günstling zu belohnen.
Dort, wo die Falschheit und die Ränke wohnen,
Hin an den Kaiserhof will man mich ziehn;
Dort harren mein verhaßter Ehe Ketten;
Die Liebe nur — die Eure kann mich retten!

Rudenz.

Ihr könntet Euch entschließen, hier zu leben,
In meinem Vaterlande mein zu sein?
O Berta, all mein Sehnen in das Weite,
Was war es, als ein Streben nur nach Euch?
Euch sucht' ich einzig auf dem Weg des Ruhms,
Und all mein Ehrgeiz war nur meine Liebe.

Könnt Ihr mit mir Euch in dies stille Tal
Einschließen und der Erde Glanz entsagen —
O dann ist meines Strebens Ziel gefunden;
Dann mag der Strom der wildbewegten Welt
Ans sichre Ufer dieser Berge schlagen,
Kein flüchtiges Verlangen hab' ich mehr
Hinauszusenden in des Lebens Weiten.
Dann mögen diese Felsen um uns her
Die undurchdringlich feste Mauer breiten,
Und dies verschloss'ne sel'ge Tal allein
Zum Himmel offen und gelichtet sein!

Berta.

Jetzt bist du ganz, wie dich mein ahnend Herz
Geträumt, mich hat mein Glaube nicht betrogen!

Rudenz.

Fahr' hin, du eitler Wahn, der mich betört!
Ich soll das Glück in meiner Heimat finden.
Hier, wo der Knabe fröhlich aufgeblüht,
Wo tausend Freudespuren mich umgeben,
Wo alle Quellen mir und Bäume leben,
Im Vaterland willst du die Meine werden!
Ach, wohl hab' ich es stets geliebt! Ich fühl's,
Es fehlte mir zu jedem Glück der Erden.

Berta.

Wo wär' die sel'ge Insel aufzufinden,
Wenn sie nicht hier ist, in der Unschuld Land?
Hier, wo die alte Treue heimisch wohnt,
Wo sich die Falschheit noch nicht hingefunden,

Da trübt kein Neid die Quelle unsers Glücks,
Und ewig hell entfliehen uns die Stunden.
Da seh' ich dich im echten Männerwert,
Den Ersten von den Freien und den Gleichen,
Mit reiner, freier Huldigung verehrt,
Groß, wie ein König wirkt in seinen Reichen.

Rudenz.

Da seh' ich dich, die Krone aller Frauen,
In weiblich reizender Geschäftigkeit,
In meinem Haus den Himmel mir erbauen
Und, wie der Frühling seine Blumen streut,
Mit schöner Anmut mir das Leben schmücken
Und alles rings beleben und beglücken!

Berta.

Sieh, teurer Freund, warum ich trauerte,
Als ich dies höchste Lebensglück dich selbst
Zerstören sah — Weh mir! Wie stünd's um mich,
Wenn ich dem stolzen Ritter müßte folgen,
Dem Landbedrücker, auf sein finstres Schloß!
Hier ist kein Schloß. Mich scheiden keine Mauern
Von einem Volk, das ich beglücken kann.

Rudenz.

Doch wie mich retten, wie die Schlinge lösen,
Die ich mir töricht selbst ums Haupt gelegt?

Berta.

Zerreiße sie mit männlichem Entschluß!
Was auch draus werde — steh' zu deinem Volk!

Es ist dein angeborner Platz.

(Jagdhörner in der Ferne.)

Die Jagd

Kommt näher. Fort, wir müssen scheiden. Kämpfe
Fürs Vaterland, du kämpfst für deine Liebe!
Es ist ein Feind, vor dem wir alle zittern,
Und eine Freiheit macht uns alle frei!

(Gehen ab.)

Dritte Scene.

Wiese bei Altorf.

Im Vordergrund Bäume, in der Tiefe der Hut auf einer Stange. Der Prospect wird begrenzt durch den Bannberg, über welchem ein Schneegebirg emporragt.

Frießhard und **Leuthold** halten Wache.

Frießhard.

Wir passen auf umsonst. Es will sich niemand
Heranbegeben und dem Hut sein' Reverenz
Erzeigen. 's war doch sonst wie Jahrmarkt hier;
Jetzt ist der ganze Anger wie verödet,
Seitdem der Popanz auf der Stange hängt.

Leuthold.

Nur schlecht Gesindel läßt sich sehn und schwingt
Uns zum Verdrieße die zerlumpten Mützen.
Was rechte Leute sind, die machen lieber
Den langen Umweg um den halben Flecken,
Eh' sie den Rücken beugten vor dem Hut.

Der Apfelschuß

Frießhard.

Sie müssen über diesen Platz, wenn sie
Vom Rathaus kommen um die Mittagsstunde.
Da meint' ich schon, 'nen guten Fang zu tun,
Denn keiner dachte dran, den Hut zu grüßen.
Da sieht's der Pfaff, der Rösselmann — kam just
Von einem Kranken her — und stellt sich hin
Mit dem Hochwürdigen, grad' vor die Stange.
Der Sigrist mußte mit dem Glöcklein schellen,
Da fielen all' aufs Knie, ich selber mit,
Und grüßten die Monstranz, doch nicht den Hut.

Leuthold.

Höre, Gesell, es fängt mir an zu deuchten,
Wir stehen hier am Pranger vor dem Hut;
's ist doch ein Schimpf für einen Reitersmann,
Schildwach' zu stehn vor einem leeren Hut,
Und jeder rechte Kerl muß uns verachten.
Die Reverenz zu machen einem Hut,
Es ist doch, traun, ein närrischer Befehl!

Frießhard.

Warum nicht einem leeren, hohlen Hut?
Bückst du dich doch vor manchem hohlen Schädel.

Hildegard, Mechthild und **Elsbeth** treten auf mit Kindern und stellen sich um die Stange.

Leuthold.

Und du bist auch so ein dienstfert'ger Schurke
Und brächtest wackre Leute gern ins Unglück.

Mag, wer da will, am Hut vorübergehn,
Ich drück' die Augen zu und seh' nicht hin.

Mechthild.

Da hängt der Landvogt — habt Respect, ihr Buben!

Elsbeth.

Wollt's Gott, er ging' und ließ' uns seinen Hut;
Es sollte drum nicht schlechter stehn ums Land!

Frießhard (verscheucht sie).

Wollt ihr vom Platz! Verwünschtes Volk der Weiber!
Wer fragt nach euch? Schickt eure Männer her,
Wenn sie der Mut sticht, dem Befehl zu trotzen.

(Weiber gehen.)

Tell mit der Armbrust tritt auf, den Knaben an der Hand führend; sie gehen an dem Hut vorbei gegen die vordere Scene, ohne darauf zu achten.

Walter (zeigt nach dem Bannberg).

Vater, ist's wahr, daß auf dem Berge dort
Die Bäume bluten, wenn man einen Streich
Drauf führte mit der Axt.

Tell.

Wer sagt das, Knabe?

Walter.

Der Meister Hirt erzählt's. Die Bäume seien
Gebannt, sagt er, und wer sie schädige,
Dem wachse seine Hand heraus zum Grabe.

Tell.

Die Bäume sind gebannt, das ist die Wahrheit.
Siehst du die Firnen dort, die weißen Hörner,
Die hoch bis in den Himmel sich verlieren?

Walter.

Das sind die Gletscher, die des Nachts so donnern
Und uns die Schlaglawinen niedersenden.

Tell.

So ist's, und die Lawinen hätten längst
Den Flecken Altorf unter ihrer Last
Verschüttet, wenn der Wald dort oben nicht
Als eine Landwehr sich dagegen stellte.

Walter (nach einigem Besinnen).

Gibt's Länder, Vater, wo nicht Berge sind?

Tell.

Wenn man hinunter steigt von unsern Höhen
Und immer tiefer steigt, den Strömen nach,
Gelangt man in ein großes, ebnes Land,
Wo die Waldwasser nicht mehr brausend schäumen,
Die Flüsse ruhig und gemächlich ziehn;
Da sieht man frei nach allen Himmelsräumen,
Das Korn wächst dort in langen schönen Auen,
Und wie ein Garten ist das Land zu schauen.

Walter.

Ei, Vater, warum steigen wir denn nicht
Geschwind hinab in dieses schöne Land,
Statt daß wir uns hier ängstigen und plagen?

Tell.

Das Land ist schön und gütig, wie der Himmel;
Doch, die's bebauen, *sie* genießen nicht
Den Segen, den sie pflanzen.

Walter.

Wohnen sie

Nicht frei, wie du, auf ihrem eignen Erbe?

Tell.

Das Feld gehört dem Bischof und dem König.

Walter.

So dürfen sie doch frei in Wäldern jagen?

Tell.

Dem Herrn gehört das Wild und das Gefieder.

Walter.

Sie dürfen doch frei fischen in dem Strom?

Tell.

Der Strom, das Meer, das Salz gehört dem König.

Walter.

Wer ist der König denn, den alle fürchten?

Tell.

Es ist der *eine*, der sie schützt und nährt.

Walter.

Sie können sich nicht mutig selbst beschützen?

Tell.

Dort darf der Nachbar nicht dem Nachbar trauen.

Walter.

Vater, es wird mir eng im weiten Land;
Da wohn' ich lieber unter den Lawinen.

Tell.

Ja, wohl ist's besser, Kind, die Gletscherberge
Im Rücken haben, als die bösen Menschen.

(Sie wollen vorübergehen.)

Walter.

Ei, Vater, sieh den Hut dort auf der Stange.

Tell.

Was kümmert uns der Hut? Komm, laß uns gehen.

(Indem er abgehen will, tritt ihm Frießhard mit vorgehaltener Pike entgegen.)

Frießhard.

In des Kaisers Namen! Haltet an und steht!

Tell (greift in die Pike).

Was wollt Ihr? Warum haltet Ihr mich auf?

Frießhard.

Ihr habt's Mandat verletzt; Ihr müßt uns folgen.

Leuthold.

Ihr habt dem Hut nicht Reverenz bewiesen.

Tell.

Freund, laß mich gehen.

Frießhard.

Fort, fort ins Gefängnis!

Walter.

Den Vater ins Gefängnis! Hilfe! Hilfe!

(In die Scene rufend.)

Herbei, ihr Männer, gute Leute, helft!
Gewalt! Gewalt! sie führen ihn gefangen.

Rösselmann, der Pfarrer, und **Petermann**, der Sigrist, kommen herbei mit drei andern Männern.

Sigrist.

Was gibt's?

Rösselmann.

Was legst du Hand an diesen Mann?

Frießhard.

Er ist ein Feind des Kaisers, ein Verräter!

Tell (faßt ihn heftig).

Ein Verräter, ich!

Rösselmann.

Du irrst dich, Freund. Das ist
Der Tell, ein Ehrenmann und guter Bürger.

Walter.

(erblickt Walter Fürsten und eilt ihm entgegen).

Großvater, hilf! Gewalt geschieht dem Vater.

Frießhard.

Ins Gefängnis, fort!

Walter Fürst (herbeieilend).

Ich leiste Bürgschaft, haltet!
—Um Gottes willen, Tell, was ist geschehen?

Melchtal und Stauffacher kommen.

Frießhard.

Des Landvogts oberherrliche Gewalt
Verachtet er und will sie nicht erkennen.

Stauffacher.

Das hätt' der Tell getan?

Melchtal.

Das lügst du, Bube!

Leuthold.

Er hat dem Hut nicht Reverenz bewiesen.

Walter Fürst.

Und darum soll er ins Gefängnis? Freund,
Nimm meine Bürgschaft an und laß ihn ledig.

Frießhard.

Bürg' du für dich und deinen eignen Leib!
Wir tun, was unsers Amtes. Fort mit ihm!

Melchtal (zu den Landleuten).

Nein, das ist schreiende Gewalt! Ertragen wir's,
Daß man ihn fortführt, frech, vor unsern Augen?

Sigrist.

Wir sind die Stärkern. Freunde, duldet's nicht!
Wir haben einen Rücken an den andern.

Frießhard.

Wer widersetzt sich dem Befehl des Vogts?

Noch drei Landleute (herbeieilend).

Wir helfen euch. Was gibt's? Schlagt sie zu Boden.

(Hildegard, Mechthild und Elsbeth kommen zurück.)

Tell.

Ich helfe mir schon selbst. Geht, gute Leute.
Meint ihr, wenn ich die Kraft gebrauchen wollte,
Ich würde mich vor ihren Spießen fürchten?

Melchtal (zu Frießhard).

Wag's, ihn aus unsrer Mitte wegzuführen!

Walter Fürst und **Stauffacher.**

Gelassen! Ruhig!

Frießhard (schreit).

Aufruhr und Empörung!

(Man hört Jagdhörner.)

Weiber.

Da kommt der Landvogt!

Frießhard (erhebt die Stimme)

Meuterei! Empörung!

Stauffacher.

Schrei, bis du berstest, Schurke!

Rösselmann und **Melchtal.**

Willst du schweigen?

Frießhard (ruft noch lauter).

Zu Hilf, zu Hilf, den Dienern des Gesetzes!

Walter Fürst.

Da ist der Vogt! Weh' uns, was wird das werden!

Geßler zu Pferd, den Falken auf der Faust, **Rudolf der Harras**, **Berta** und **Rudenz**, ein großes Gefolge von bewaffneten Knechten, welche einen Kreis von Piken um die ganze Scene schließen.

Rudolf der Harras.

Platz, Platz dem Landvogt!

Geßler.

Treibt sie auseinander!

Was läuft das Volk zusammen? Wer ruft Hilfe?

(Allgemeine Stille.)

Wer war's? Ich will es wissen.

(Zu Frießhard.)

Du tritt vor!
Wer bist du, und was hältst du diesen Mann?

(Er gibt den Falken einem Diener.)

Frießhard.

Gestrenger Herr, ich bin dein Waffenknecht
Und wohlbestellter Wächter bei dem Hut.
Diesen Mann ergriff ich über frischer Tat,
Wie er dem Hut den Ehrengruß versagte.
Verhaften wollt' ich ihn, wie du befahlst,
Und mit Gewalt will ihn das Volk entreißen.

Geßler (nach einer Pause).

Verachtest du so deinen Kaiser, Tell,
Und mich, der hier an seiner Statt gebietet,
Daß du die Ehr' versagst dem Hut, den ich
Zur Prüfung des Gehorsams aufgehangen?
Dein böses Trachten hast du mir verraten.

Tell.

Verzeiht mir, lieber Herr! Aus Unbedacht,
Nicht aus Verachtung Eurer ist's geschehn.
Wär' ich besonnen, hieß' ich nicht der Tell.
Ich bitt' um Gnad', es soll nicht mehr begegnen.

Geßler (nach einigem Stillschweigen).

Du bist ein Meister auf der Armbrust, Tell,
Man sagt, du nehm'st es auf mit jedem Schützen?

Walter Tell.

Und das muß wahr sein, Herr, 'nen Apfel schießt
Der Vater dir vom Baum auf hundert Schritte.

Geßler.

Ist das dein Knabe, Tell?

Tell.

Ja, lieber Herr.

Geßler.

Hast du der Kinder mehr?

Tell.

Zwei Knaben, Herr.

Geßler.

Und welcher ist's, den du am meisten liebst?

Tell.

Herr, beide sind sie mir gleich liebe Kinder.

Geßler.

Nun, Tell! Weil du den Apfel triffst vom Baume
Auf hundert Schritt, so wirst du deine Kunst
Vor mir bewähren müssen. — Nimm die Armbrust —
Du hast sie gleich zur Hand — und mach' dich fertig,
Einen Apfel von des Knaben Kopf zu schießen.
Doch, will ich raten, ziele gut, daß du
Den Apfel treffest auf den ersten Schuß;
Denn fehlst du ihn, so ist dein Kopf verloren.

(Alle geben Zeichen des Schreckens.)

Tell.

Herr — welches Ungeheure sinnet Ihr
Mir an? — Ich soll vom Haupte meines Kindes —
— Nein, nein doch, lieber Herr, das kommt Euch nicht
Zu Sinn — Verhüt's der gnäd'ge Gott — Das könnt Ihr
Im Ernst von einem Vater nicht begehren!

Geßler.

Du wirst den Apfel schießen von dem Kopf
Des Knaben. Ich begehr's und will's.

Tell.

Ich soll
Mit meiner Armbrust auf das liebe Haupt
Des eignen Kindes zielen? Eher sterb' ich!

Geßler.

Du schießest oder stirbst mit deinem Knaben.

Tell.

Ich soll der Mörder werden meines Kinds!
Herr, Ihr habt keine Kinder, wisset nicht,
Was sich bewegt in eines Vaters Herzen.

Geßler.

Ei, Tell, du bist ja plötzlich so besonnen!
Man sagte mir, daß du ein Träumer seist
Und dich entfernst von andrer Menschen Weise.
Du liebst das Seltsame — drum hab' ich jetzt
Ein eigen Wagstück für dich ausgesucht.
Ein andrer wohl bedächte sich — du drückst
Die Augen zu und greifst es herzhaft an.

Berta.

Scherzt nicht, o Herr, mit diesen armen Leuten!
Ihr seht sie bleich und zitternd stehn — so wenig
Sind sie Kurzweils gewohnt aus Eurem Munde.

Geßler.

Wer sagt Euch, daß ich scherze?

(Greift nach einem Baumzweige, der über ihn herhängt.)

Hier ist der Apfel.
Man mache Raum — er nehme seine Weite,
Wie's Brauch ist — achtzig Schritte geb' ich ihm —
Nicht weniger, noch mehr. Er rühmte sich,
Auf ihrer hundert seinen Mann zu treffen.
Jetzt, Schütze, triff und fehle nicht das Ziel!

Rudolf der Harras.

Gott, das wird ernsthaft. Falle nieder, Knabe,
Es gilt, und fleh' den Landvogt um dein Leben!

Walter Fürst

(Beiseite zu Melchtal, der kaum seine Ungeduld bezwingt).

Haltet an Euch, ich fleh' Euch drum, bleibt ruhig!

Berta (zum Landvogt).

Laßt es genug sein, Herr! Unmenschlich ist's,
Mit eines Vaters Angst also zu spielen.
Wenn dieser arme Mann auch Leib und Leben
Verwirkt durch seine leichte Schuld, bei Gott!
Er hätte jetzt zehnfachen Tod empfunden.
Entlaßt ihn ungekränkt in seine Hütte,
Er hat Euch kennen lernen; dieser Stunde
Wird er und seine Kindeskinder denken.

Geßler.

Öffnet die Gasse — Frisch, was zauderst du?
Dein Leben ist verwirkt, ich kann dich töten;
Und sieh, ich lege gnädig dein Geschick
In deine eigne, kunstgeübte Hand.
Der kann nicht klagen über harten Spruch,
Den man zum Meister seines Schicksals macht.

Du rühmst dich deines sichern Blicks. Wohlan!
Hier gilt es, Schütze, deine Kunst zu zeigen;
Das Ziel ist würdig, und der Preis ist groß.
Das Schwarze treffen in der Scheibe, das
Kann auch ein andrer; der ist mir der Meister,
Der seiner Kunst gewiß ist überall,
Dem 's Herz nicht in die Hand tritt noch ins Auge.

Walter Fürst (wirft sich vor ihm nieder).

Herr Landvogt, wir erkennen Eure Hoheit;
Doch lasset Gnad' für Recht ergehen! Nehmt
Die Hälfte meiner Habe, nehmt sie ganz,
Nur dieses Gräßliche erlasset einem Vater!

Walter Tell.

Großvater, knie' nicht vor dem falschen Mann!
Sagt, wo ich hinstehn soll. Ich fürcht' mich nicht.
Der Vater trifft den Vogel ja im Flug,
Er wird nicht fehlen auf das Herz des Kindes.

Stauffacher.

Herr Landvogt, rührt Euch nicht des Kindes Unschuld?

Rösselmann.

O denket, daß ein Gott im Himmel ist,
Dem Ihr müßt Rede stehn für Eure Taten.

Geßler (zeigt auf den Knaben).

Man bind' ihn an die Linde dort!

Walter Tell.

Mich binden!
Nein, ich will nicht gebunden sein. Ich will

Still halten wie ein Lamm und auch nicht atmen.
Wenn ihr mich bindet, nein, so kann ich's nicht,
So werd' ich toben gegen meine Bande.

Rudolf der Harras.

Die Augen nur laß dir verbinden, Knabe!

Walter Tell.

Warum die Augen? Denket Ihr, ich fürchte
Den Pfeil von Vaters Hand? Ich will ihn fest
Erwarten und nicht zucken mit den Wimpern.
Frisch, Vater, zeig's, daß du ein Schütze bist!
Er glaubt dir's nicht, er denkt uns zu verderben.
Dem Wütrich zum Verdrusse schieß und triff!

(Er geht an die Linde, man legt ihm den Apfel auf.)

Melchtal (zu den Landleuten).

Was? Soll der Frevel sich vor unsern Augen
Vollenden? Wozu haben wir geschworen?

Stauffacher.

Es ist umsonst. Wir haben keine Waffen;
Ihr seht den Wald von Lanzen um uns her.

Melchtal.

O, hätten wir's mit frischer Tat vollendet!
Verzeih's Gott denen, die zum Aufschub rieten!

Geßler (zum Tell).

Ans Werk! Man führt die Waffen nicht vergebens.
Gefährlich ist's, ein Mordgewehr zu tragen,
Und auf den Schützen springt der Pfeil zurück.
Dies stolze Recht, das sich der Bauer nimmt,

Beleidiget den höchsten Herrn des Landes.
Gewaffnet sei niemand, als wer gebietet.
Freut's euch, den Pfeil zu führen und den Bogen,
Wohl, so will ich das Ziel euch dazu geben.

Tell
(spannt die Armbrust und legt den Pfeil auf).

Öffnet die Gasse! Platz!

Stauffacher.

Was, Tell? Ihr wolltet — Nimmermehr — Ihr zittert,
Die Hand erbebt Euch, Eure Kniee wanken —

Tell (läßt die Armbrust sinken).

Mir schwimmt es vor den Augen!

Weiber.

Gott im Himmel!

Tell (zum Landvogt).

Erlasset mir den Schuß. Hier ist mein Herz!
(Er reißt die Brust auf.)
Ruft Eure Reisigen und stoßt mich nieder!

Geßler.

Ich will dein Leben nicht, ich will den Schuß.
Du kannst ja alles, Tell, an nichts verzagst du;
Das Steuerruder führst du wie den Bogen,
Dich schreckt kein Sturm, wenn es zu retten gilt.
Jetzt, Retter, hilf dir selbst — du rettest alle!

(Tell steht in fürchterlichem Kampf, mit den Händen zuckend und die rollenden Augen bald auf den Landvogt, bald zum Himmel gerichtet. Plötzlich greift er in seinen Köcher, nimmt einen zweiten Pfeil heraus und steckt ihn in seinen Goller. Der Landvogt bemerkt alle diese Bewegungen.)

Walter Tell (unter der Linde).

Vater, schieß zu! Ich fürcht' mich nicht.

Tell.

Es muß!

(Er rafft sich zusammen und legt an.)

Rudenz

(der die ganze Zeit über in der heftigsten Spannung gestanden und mit Gewalt an sich gehalten, tritt hervor).

Herr Landvogt, weiter werdet Ihr's nicht treiben,
Ihr werdet nicht — Es war nur eine Prüfung —
Den Zweck habt Ihr erreicht — Zu weit getrieben
Verfehlt die Strenge ihres weisen Zwecks,
Und allzustraff gespannt zerspringt der Bogen.

Geßler.

Ihr schweigt, bis man Euch aufruft.

Rudenz.

Ich will reden,
Ich darf's! Des Königs Ehre ist mir heilig;
Doch solches Regiment muß Haß erwerben.
Das ist des Königs Wille nicht — ich darf's
Behaupten — Solche Grausamkeit verdient
Mein Volk nicht; dazu habt Ihr keine Vollmacht.

Geßler.

Ha, Ihr erkühnt Euch!

Rudenz.

Ich hab' still geschwiegen
Zu allen schweren Taten, die ich sah;
Mein sehend Auge hab' ich zugeschlossen,
Mein überschwellend und empörtes Herz
Hab' ich hinabgedrückt in meinen Busen.
Doch länger schweigen wär' Verrat zugleich
An meinem Vaterland und an dem Kaiser.

Berta
(wirft sich zwischen ihn und den Landvogt).
O Gott, Ihr reizt den Wütenden noch mehr.

Rudenz.
Mein Volk verließ ich, meinen Blutsverwandten
Entsagt' ich, alle Bande der Natur
Zerriß ich, um an Euch mich anzuschließen.
Das Beste aller glaubt' ich zu befördern,
Da ich des Kaisers Macht befestigte —
Die Binde fällt von meinen Augen. Schaudernd
Seh' ich an einen Abgrund mich geführt —
Mein freies Urteil habt Ihr irr geleitet,
Mein redlich Herz verführt — ich war daran,
Mein Volk in bester Meinung zu verderben.

Geßler.
Verwegner, diese Sprache deinem Herrn?

Rudenz.
Der Kaiser ist mein Herr, nicht Ihr — Frei bin ich
Wie Ihr geboren, und ich messe mich
Mit Euch in jeder ritterlichen Tugend.
Und stündet Ihr nicht hier in Kaisers Namen,
Den ich verehre, selbst wo man ihn schändet,
Den Handschuh wärf' ich vor Euch hin, Ihr solltet
Nach ritterlichem Brauch mir Antwort geben.
Ja, winkt nur Euren Reisigen. Ich stehe
Nicht wehrlos da, wie die —
(Auf das Volk zeigend.)
Ich hab' ein Schwert,
Und wer mir naht —

Stauffacher (ruft).

Der Apfel ist gefallen!

(Indem sich alle nach dieser Seite gewendet, und Berta zwischen Rudenz und den Landvogt sich geworfen, hat Tell den Pfeil abgedrückt.)

Rösselmann.

Der Knabe lebt!

Viele Stimmen.

Der Apfel ist getroffen!

(Walter Fürst schwankt und droht zu sinken, Berta hält ihn.)

Geßler (erstaunt).

Er hat geschossen? Wie? Der Rasende!

Berta.

Der Knabe lebt! Kommt zu Euch, guter Vater!

Walter Tell

(kommt mit dem Apfel gesprungen).

Vater, hier ist der Apfel. Wußt' ich's ja,
Du würdest deinen Knaben nicht verletzen.

Tell

(stand mit vorgebogenem Leibe, als wollt' er dem Pfeile folgen; die Armbrust entsinkt seiner Hand. Wie er den Knaben kommen sieht, eilt er ihm mit ausgebreiteten Armen entgegen und hebt ihn mit heftiger Inbrunst zu seinem Herzen hinauf; in dieser Stellung sinkt er kraftlos zusammen. Alle stehen gerührt).

Berta.

O güt'ger Himmel!

Walter Fürst (zu Vater und Sohn).

Kinder! meine Kinder!

Stauffacher.

Gott sei gelobt!

Leuthold.

Das war ein Schuß! Davon
Wird man noch reden in den spätsten Zeiten.

Rudolf der Harras.

Erzählen wird man von dem Schützen Tell,
So lang die Berge stehn auf ihrem Grunde.

(Reicht dem Landvogt den Apfel.)

Geßler.

Bei Gott, der Apfel mitten durch geschossen!
Es war ein Meisterschuß, ich muß ihn loben.

Rösselmann.

Der Schuß war gut; doch wehe dem, der ihn
Dazu getrieben, daß er Gott versuchte!

Stauffacher.

Kommt zu Euch, Tell, steht auf, Ihr habt Euch männlich
Gelöst, und frei könnt Ihr nach Hause gehen.

Rösselmann.

Kommt, kommt und bringt der Mutter ihren Sohn!

(Sie wollen ihn wegführen.)

Geßler.

Tell, höre!

Tell (kommt zurück).

Was befehlt Ihr, Herr?

Geßler.

Du steckteſt
Noch einen zweiten Pfeil zu dir — Ja, ja,
Ich sah es wohl — Was meinteſt du damit?

Tell (verlegen).

Herr, das ist also bräuchlich bei den Schützen.

Geßler.

Nein, Tell, die Antwort laß ich dir nicht gelten;

Es wird was andres wohl bedeutet haben.
Sag' mir die Wahrheit frisch und fröhlich, Tell;
Was es auch sei, dein Leben sichr' ich dir.
Wozu der zweite Pfeil?

Tell.

Wohlan, o Herr,
Weil Ihr mich meines Lebens habt gesichert,
So will ich Euch die Wahrheit gründlich sagen.

(Er zieht den Pfeil aus dem Goller und sieht den Landvogt mit einem furchtbaren Blick an.)

Mit diesem zweiten Pfeil durchschoß ich — Euch,
Wenn ich mein liebes Kind getroffen hätte,
Und Eurer — wahrlich, hätt' ich nicht gefehlt.

Geßler.

Wohl, Tell! des Lebens hab' ich dich gesichert,
Ich gab mein Ritterwort, das will ich halten.
Doch weil ich deinen bösen Sinn erkannt,
Will ich dich führen lassen und verwahren,
Wo weder Mond noch Sonne dich bescheint,
Damit ich sicher sei vor deinen Pfeilen.
Ergreift ihn, Knechte! Bindet ihn!

(Tell wird gebunden.)

Stauffacher.

Wie, Herr?
So könntet Ihr an einem Manne handeln,
An dem sich Gottes Hand sichtbar verkündigt?

Geßler.

Laß sehn, ob sie ihn zweimal retten wird.
Man bring' ihn auf mein Schiff! Ich folge nach
Sogleich, ich selbst will ihn nach Küßnacht führen.

Rösselmann.

Das dürft Ihr nicht, das darf der Kaiser nicht,
Das widerstreitet unsern Freiheitsbriefen!

Geßler.

Wo sind sie? Hat der Kaiser sie bestätigt?
Er hat sie nicht bestätigt, diese Gunst
Muß erst erworben werden durch Gehorsam.
Rebellen seid ihr alle gegen Kaisers
Gericht und nährt verwegene Empörung.
Ich kenn' euch alle, ich durchschau' euch ganz;
Den nehm' ich jetzt heraus aus eurer Mitte;
Doch alle seid ihr teilhaft seiner Schuld.
Wer klug ist, lerne schweigen und gehorchen.

(Er entfernt sich. Gerte, Rudenz, Harras und Knechte folgen, Fricchard und Leuthold bleiben zurück.)

Walter Fürst (in heftigem Schmerz).

Es ist vorbei; er hat's beschlossen, mich
Mit meinem ganzen Hause zu verderben!

Stauffacher (zum Tell).

O, warum mußtet Ihr den Wütrich reizen!

Tell.

Bezwinge sich, wer meinen Schmerz gefühlt!

Stauffacher.

O, nun ist alles, alles hin! Mit Euch
Sind wir gefesselt alle und gebunden!

Landleute (umringen den Tell).

Mit Euch geht unser letzter Trost dahin!

Leuthold (nähert sich).

Tell, es erbarmt mich — doch ich muß gehorchen.

Tell.

Lebt wohl!

Walter Tell

(sich mit heftigem Schmerz an ihn schmiegend).

O Vater! Vater! Lieber Vater!

Tell

(hebt die Arme zum Himmel).

Dort droben ist dein Vater! Den ruf' an!

Stauffacher.

Tell, sag' ich Eurem Weibe nichts von Euch?

Tell

(hebt den Knaben mit Inbrunst an seine Brust).

Der Knab' ist unverletzt, mir wird Gott helfen.

(Reißt sich schnell los und folgt den Waffenknechten.)

Die Tellsplatte

Vierter Aufzug.

Erste Scene.

Östliches Ufer des Vierwaldstättersees.

Die seltsam gestalteten schroffen Felsen im Westen schließen den Prospect. Der See ist bewegt, heftiges Rauschen und Tosen, dazwischen Blitze und Donnerschläge.

Kunz von Gersau. Fischer und Fischerknabe.

Kunz.

Ich sah's mit Augen an, Ihr könnt mir's glauben;
's ist alles so geschehn, wie ich Euch sagte.

Fischer.

Der Tell gefangen abgeführt nach Küßnacht,
Der beste Mann im Land, der bravste Arm,
Wenn's einmal gelten sollte für die Freiheit!

Kunz.

Der Landvogt führt ihn selbst den See herauf;
Sie waren eben dran, sich einzuschiffen,
Als ich von Flüelen abfuhr; doch der Sturm,
Der eben jetzt im Anzug ist, und der
Auch mich gezwungen, eilends hier zu landen,
Mag ihre Abfahrt wohl verhindert haben.

Fischer.

Der Tell in Fesseln, in des Vogts Gewalt!
O glaubt, er wird ihn tief genug vergraben,
Daß er des Tages Licht nicht wieder sieht!

Denn fürchten muß er die gerechte Rache
Des freien Mannes, den er schwer gereizt.

Kunz.

Der Altlandammann auch, der edle Herr
Von Attinghausen, sagt man, lieg' am Tode.

Fischer.

So bricht der letzte Anker unsrer Hoffnung!
Der war es noch allein, der seine Stimme
Erheben durfte für des Volkes Rechte.

Kunz.

Der Sturm nimmt überhand. Gehabt Euch wohl!
Ich nehme Herberg' in dem Dorf; denn heut'
Ist doch an keine Abfahrt mehr zu denken.

(Geht ab.)

Fischer.

Der Tell gefangen, und der Freiherr tot!
Erheb' die freche Stirne, Tyrannei,
Wirf alle Scham hinweg! Der Mund der Wahrheit
Ist stumm, das sehnde Auge ist geblendet,
Der Arm, der retten sollte, ist gefesselt.

Knabe.

Es hagelt schwer. Kommt in die Hütte, Vater,
Es ist nicht kommlich, hier im Freien hausen.

Fischer.

Raset, ihr Winde! Flammt herab, ihr Blitze!
Ihr Wolken, berstet! Gießt herunter, Ströme
Des Himmels, und ersäuft das Land! Zerstört
Im Keim die ungeborenen Geschlechter!

Ihr wilden Elemente, werdet Herr!
Ihr Bären, kommt, ihr alten Wölfe wieder
Der großen Wüste! euch gehört das Land.
Wer wird hier leben wollen ohne Freiheit!

Knabe.

Hört, wie der Abgrund toft, der Wirbel brüllt;
So hat's noch nie geraft in diesem Schlunde!

Fischer.

Zu zielen auf des eignen Kindes Haupt,
Solches ward keinem Vater noch geboten!
Und die Natur soll nicht in wildem Grimm
Sich drob empören? O, mich soll's nicht wundern,
Wenn sich die Felsen bücken in den See,
Wenn jene Zacken, jene Eisestürme,
Die nie auftauten seit dem Schöpfungstag,
Von ihren hohen Kulmen niederschmelzen,
Wenn die Berge brechen, wenn die alten Klüfte
Einstürzen, eine zweite Sündflut alle
Wohnstätten der Lebendigen verschlingt!

(Man hört läuten.)

Knabe.

Hört Ihr, sie läuten droben auf dem Berg.
Gewiß hat man ein Schiff in Not gesehn
Und zieht die Glocke, daß gebetet werde.

(Steigt auf eine Anhöhe.)

Fischer.

Wehe dem Fahrzeug, das, jetzt unterwegs,
In dieser furchtbarn Wiege wird gewiegt!

Hier ist das Steuer unnütz und der Steurer,
Der Sturm ist Meister, Wind und Welle spielen
Ball mit dem Menschen. Da ist nah und fern
Kein Busen, der ihm freundlich Schutz gewährte.
Handlos und schroff ansteigend starren ihm
Die Felsen, die unwirtlichen, entgegen
Und weisen ihm nur ihre steinern schroffe Brust.

Knabe (deutet links).

Vater, ein Schiff! es kommt von Flüelen her.

Fischer.

Gott helf' den armen Leuten! Wenn der Sturm
In dieser Wasserkluft sich erst verfangen,
Dann rast er um sich mit des Raubtiers Angst,
Das an des Gitters Eisenstäbe schlägt;
Die Pforte sucht er heulend sich vergebens;
Denn ringsum schränken ihn die Felsen ein,
Die himmelhoch den engen Paß vermauern.

(Er steigt auf die Anhöhe.)

Knabe.

Es ist das Herrenschiff von Uri, Vater,
Ich kenn's am roten Dach und an der Fahne.

Fischer.

Gerichte Gottes! Ja, er ist es selbst,
Der Landvogt, der da fährt. Dort schifft er hin
Und führt im Schiffe sein Verbrechen mit!
Schnell hat der Arm des Rächers ihn gefunden;
Jetzt kennt er über sich den stärkern Herrn.
Diese Wellen geben nicht auf seine Stimme,

Diese Felsen bücken ihre Häupter nicht
Vor seinem Hute. Knabe, bete nicht,
Greif' nicht dem Richter in den Arm!

Knabe.

Ich bete für den Landvogt nicht; ich bete
Für den Tell, der auf dem Schiff sich mit befindet.

Fischer.

O Unvernunft des blinden Elements!
Mußt du, um einen Schuldigen zu treffen,
Das Schiff mitsamt dem Steuermann verderben!

Knabe.

Sieh, sieh, sie waren glücklich schon vorbei
Am Buggisgrat; doch die Gewalt des Sturms,
Der von dem Teufelsmünster widerprallt,
Wirft sie zum großen Axenberg zurück.
Ich seh' sie nicht mehr.

Fischer.

Dort ist das Hackmesser,
Wo schon der Schiffe mehrere gebrochen.
Wenn sie nicht weislich dort vorüberlenken,
So wird das Schiff zerschmettert an der Fluh,
Die sich gähstotzig absenkt in die Tiefe.
Sie haben einen guten Steuermann
Am Bord; könnt' einer retten, wär's der Tell;
Doch dem sind Arm' und Hände ja gefesselt.

Wilhelm Tell mit der Armbrust.

(Er kommt mit raschen Schritten, blickt erstaunt umher und zeigt die heftigste Bewegung. Wenn er mitten auf der Scene ist, wirft er sich nieder, die Hände zu der Erde und dann zum Himmel ausbreitend.)

Knabe (bemerkt ihn).

Sieh, Vater, wer der Mann ist, der dort kniet?

Fischer.

Er faßt die Erde an mit seinen Händen
Und scheint wie außer sich zu sein.

Knabe (kommt vorwärts).

Was seh' ich! Vater! Vater, kommt und seht!

Fischer (nähert sich).

Wer ist es? — Gott im Himmel! Was? der Tell?
Wie kommt Ihr hierher? Redet!

Knabe.

Wart Ihr nicht
Dort auf dem Schiff gefangen und gebunden?

Fischer.

Ihr wurdet nicht nach Küßnacht abgeführt?

Tell (steht auf).

Ich bin befreit.

Fischer und Knabe.

Befreit! O Wunder Gottes!

Knabe.

Wo kommt Ihr her?

Tell.

Dort aus dem Schiffe.

Fischer.

Was?

Knabe (zugleich).

Wo ist der Landvogt?

Tell.

Auf den Wellen treibt er.

Fischer.

Ist's möglich? Aber Ihr? wie seid Ihr hier?
Seid Euren Banden und dem Sturm entkommen?

Tell.

Durch Gottes gnäd'ge Fürsehung. Hört an!

Fischer und Knabe.

O redet, redet!

Tell.

Was in Altorf sich
Begeben, wißt Ihr's?

Fischer.

Alles weiß ich, redet!

Tell.

Daß mich der Landvogt fahen ließ und binden,
Nach seiner Burg zu Küßnacht wollte führen?

Fischer.

Und sich mit Euch zu Flüelen eingeschifft.
Wir wissen alles. Sprecht, wie Ihr entkommen?

Tell.

Ich lag im Schiff, mit Stricken fest gebunden,
Wehrlos, ein aufgegebner Mann. Nicht hofft' ich,
Das frohe Licht der Sonne mehr zu sehn,
Der Gattin und der Kinder liebes Antlitz,
Und trostlos blickt' ich in die Wasserwüste —

Fischer.

O armer Mann!

Tell.

So fuhren wir dahin,
Der Vogt, Rudolf der Harras und die Knechte.

Mein Köcher aber mit der Armbrust lag
Am hintern Gransen bei dem Steuerruder.
Und als wir an die Ecke jetzt gelangt
Beim kleinen Axen, da verhängt' es Gott,
Daß solch ein grausam mördrisch Ungewitter
Gählings herfürbrach aus des Gotthards Schlünden,
Daß allen Ruderern das Herz entsank,
Und meinten alle elend zu ertrinken.
Da hört' ich's, wie der Diener einer sich
Zum Landvogt wendet' und die Worte sprach:
„Ihr sehet Eure Not und unsre, Herr,
Und daß wir all' am Rand des Todes schweben.
Die Steuerleute aber wissen sich
Für großer Furcht nicht Rat und sind des Fahrens
Nicht wohl berichtet. Nun aber ist der Tell
Ein starker Mann und weiß ein Schiff zu steuern.
Wie, wenn wir sein jetzt brauchten in der Not?"
Da sprach der Vogt zu mir: „Tell, wenn du dir's
Getrautest, uns zu helfen aus dem Sturm,
So möcht' ich dich der Bande wohl entled'gen."
Ich aber sprach: „Ja, Herr, mit Gottes Hilfe
Getrau' ich mir's und helf' uns wohl hiedannen."
So ward ich meiner Bande los und stand
Am Steuerruder und fuhr redlich hin.
Doch schielt' ich seitwärts, wo mein Schießzeug lag,
Und an dem Ufer merkt' ich scharf umher,
Wo sich ein Vorteil auftät' zum Entspringen.
Und wie ich eines Felsenriffs gewahre,
Das abgeplattet vorsprang in den See —

Tells Flucht

Fischer.

Ich kenn's, es ist am Fuß des großen Axen,
Doch nicht für möglich acht' ich's — so gar steil
Geht's an — vom Schiff es springend abzureichen.

Tell.

Schrie ich den Knechten handlich zuzugehn,
Bis daß wir vor die Felsenplatte kämen;
Dort, rief ich, sei das Ärgste überstanden.
Und als wir sie frisch rudernd bald erreicht,
Fleh' ich die Gnade Gottes an und drücke,
Mit allen Leibeskräften angestemmt,
Den hintern Gransen an die Felswand hin.
Jetzt, schnell mein Schießzeug fassend, schwing' ich selbst
Hochspringend auf die Platte mich hinauf,
Und mit gewalt'gem Fußstoß hinter mich
Schleudr' ich das Schifflein in den Schlund der Wasser —
Dort mag's, wie Gott will, auf den Wellen treiben!
So bin ich hier, gerettet aus des Sturms
Gewalt und aus der schlimmeren der Menschen.

Fischer.

Tell, Tell! ein sichtbar Wunder hat der Herr
An Euch getan; kaum glaub' ich's meinen Sinnen.
Doch saget, wo gedenket Ihr jetzt hin?
Denn Sicherheit ist nicht für Euch, wofern
Der Landvogt lebend diesem Sturm entkommt.

Tell.

Ich hört' ihn sagen, da ich noch im Schiff

Gebunden lag, er woll' bei Brunnen landen
Und über Schwyz nach seiner Burg mich führen.

Fischer.

Will er den Weg dahin zu Lande nehmen?

Tell.

Er denkt's.

Fischer.

O, so verbergt Euch ohne Säumen!
Nicht zweimal hilft Euch Gott aus seiner Hand.

Tell.

Nennt mir den nächsten Weg nach Arth und Küßnacht.

Fischer.

Die offne Straße zieht sich über Steinen;
Doch einen kürzern Weg und heimlichern
Kann Euch mein Knabe über Lowerz führen.

Tell (gibt ihm die Hand).

Gott lohn' Euch Eure Guttat. Lebet wohl.

(Geht und kehrt wieder um.)

Habt Ihr nicht auch im Rütli mitgeschworen?
Mir deucht, man nannt' Euch mir.

Fischer.

Ich war dabei
Und hab' den Eid des Bundes mit beschworen.

Tell.

So eilt nach Bürglen, tut die Lieb' mir an!
Mein Weib verzagt um mich; verkündet ihr,
Daß ich gerettet sei und wohl geborgen.

Fischer.

Doch wohin sag' ich ihr, daß Ihr geflohn?

Tell.

Ihr werdet meinen Schwäher bei ihr finden
Und andre, die im Rütli mit geschworen;
Sie sollen wacker sein und gutes Muts,
Der Tell sei frei und seines Armes mächtig;
Bald werden sie ein Weitres von mir hören.

Fischer.

Was habt Ihr im Gemüt? Entdeckt mir's frei.

Tell.

Ist es getan, wird's auch zur Rede kommen.

(Geht ab.)

Fischer.

Zeig' ihm den Weg, Jenni. Gott steh' ihm bei!
Er führt's zum Ziel, was er auch unternommen.

(Geht ab.)

Zweite Scene.

Edelhof zu Attinghausen.

Der Freiherr, in einem Armsessel, sterbend. **Walter Fürst, Stauffacher, Melchtal** und **Baumgarten** um ihn beschäftigt. **Walter Tell**, knieend vor dem Sterbenden.

Walter Fürst.

Es ist vorbei mit ihm, er ist hinüber.

Stauffacher.

Er liegt nicht wie ein Toter. Seht, die Feder

Auf seinen Lippen regt sich! Ruhig ist
Sein Schlaf, und friedlich lächeln seine Züge.
(Baumgarten geht an die Türe und spricht mit jemand.)

Walter Fürst (zu Baumgarten).
Wer ist's?

Baumgarten (kommt zurück).
Es ist Frau Hedwig, Eure Tochter;
Sie will Euch sprechen, will den Knaben sehn.
(Walter Tell richtet sich auf.)

Walter Fürst.
Kann ich sie trösten? Hab' ich selber Trost?
Häuft alles Leiden sich auf meinem Haupt?

Hedwig (hereindringend).
Wo ist mein Kind? Laßt mich, ich muß es sehn —

Stauffacher.
Faßt Euch! Bedenkt, daß Ihr im Haus des Todes —

Hedwig (stürzt auf den Knaben).
Mein Wälty! O, er lebt mir!

Walter Tell (hängt an ihr).
Arme Mutter!

Hedwig.
Ist's auch gewiß? Bist du mir unverletzt?
(Betrachtet ihn mit ängstlicher Sorgfalt.)
Und ist es möglich? Konnt' er auf dich zielen?
Wie konnt' er's? O, er hat kein Herz — er konnte
Den Pfeil abdrücken auf sein eignes Kind!

Walter Fürst.
Er tat's mit Angst, mit schmerzzerrißner Seele;
Gezwungen tat er's, denn es galt das Leben.

Hedwig.

O, hätt' er eines Vaters Herz, eh' er's
Getan, er wäre tausendmal gestorben!

Stauffacher.

Ihr solltet Gottes gnäd'ge Schickung preisen,
Die es so gut gelenkt—

Hedwig.

Kann ich vergessen,
Wie's hätte kommen können? Gott des Himmels!
Und lebt' ich achtzig Jahr'—ich seh' den Knaben ewig
Gebunden stehn, den Vater auf ihn zielen,
Und ewig fliegt der Pfeil mir in das Herz.

Melchtal.

Frau, wüßtet Ihr, wie ihn der Vogt gereizt!

Hedwig.

O rohes Herz der Männer! Wenn ihr Stolz
Beleidigt wird, dann achten sie nichts mehr;
Sie setzen in der blinden Wut des Spiels
Das Haupt des Kindes und das Herz der Mutter!

Baumgarten.

Ist Eures Mannes Los nicht hart genug,
Daß Ihr mit schwerem Tadel ihn noch kränkt?
Für seine Leiden habt Ihr kein Gefühl?

Hedwig

(kehrt sich nach ihm um und sieht ihn mit einem großen Blicke an).

Hast du nur Tränen für des Freundes Unglück?
—Wo waret ihr, da man den Trefflichen

In Bande schlug? Wo war da eure Hilfe?
Ihr sahet zu, ihr ließt das Gräßliche geschehn;
Geduldig littet ihr's, daß man den Freund
Aus eurer Mitte führte. Hat der Tell
Auch so an euch gehandelt? Stand er auch
Bedauernd da, als hinter dir die Reiter
Des Landvogts drangen, als der wüt'ge See
Vor dir erbrauste? Nicht mit müß'gen Tränen
Beklagt' er dich, in den Nachen sprang er, Weib
Und Kind vergaß er, und befreite dich —

Walter Fürst.

Was konnten wir zu seiner Rettung wagen,
Die kleine Zahl, die unbewaffnet war!

Hedwig (wirft sich an seine Brust).

O Vater! Und auch du hast ihn verloren!
Das Land, wir alle haben ihn verloren!
Uns allen fehlt er, ach, wir fehlen ihm!
Gott rette seine Seele vor Verzweiflung!
Zu ihm hinab ins öde Burgverlies
Dringt keines Freundes Trost. Wenn er erkrankte!
Ach, in des Kerkers feuchter Finsternis
Muß er erkranken. Wie die Alpenrose
Bleicht und verkümmert in der Sumpfesluft,
So ist für ihn kein Leben als im Licht
Der Sonne, in dem Balsamstrom der Lüfte.
Gefangen! Er! Sein Atem ist die Freiheit;
Er kann nicht leben in dem Hauch der Grüfte.

Stauffacher.

Beruhigt Euch. Wir alle wollen handeln,
Um seinen Kerker aufzutun.

Hedwig.

Was könnt ihr schaffen ohne ihn? So lang
Der Tell noch frei war, ja, da war noch Hoffnung,
Da hatte noch die Unschuld einen Freund,
Da hatte einen Helfer der Verfolgte;
Euch alle rettete der Tell — Ihr alle
Zusammen könnt nicht seine Fesseln lösen!

(Der Freiherr erwacht.)

Baumgarten.

Er regt sich, still!

Attinghausen (sich aufrichtend).

Wo ist er?

Stauffacher.

Wer?

Attinghausen.

Er fehlt mir,
Verläßt mich in dem letzten Augenblick.

Stauffacher.

Er meint den Junker. Schickte man nach ihm?

Walter Fürst.

Es ist nach ihm gesendet. Tröstet Euch!
Er hat sein Herz gefunden, er ist unser.

Attinghausen.

Hat er gesprochen für sein Vaterland?

Stauffacher.

Mit Heldenkühnheit.

Attinghausen.

Warum kommt er nicht,
Um meinen letzten Segen zu empfangen?
Ich fühle, daß es schleunig mit mir endet.

Stauffacher.

Nicht also, edler Herr! Der kurze Schlaf
Hat Euch erquickt, und hell ist Euer Blick.

Attinghausen.

Der Schmerz ist Leben, er verließ mich auch.
Das Leiden ist, so wie die Hoffnung, aus.
(Er bemerkt den Knaben.)
Wer ist der Knabe?

Walter Fürst.

Segnet ihn, o Herr!
Er ist mein Enkel und ist vaterlos.
(Hedwig sinkt mit dem Knaben vor dem Sterbenden nieder.)

Attinghausen.

Und vaterlos laß ich euch alle, alle
Zurück. Weh' mir, daß meine letzten Blicke
Den Untergang des Vaterlands gesehn!
Mußt' ich des Lebens höchstes Maß erreichen,
Um ganz mit allen Hoffnungen zu sterben?

Stauffacher (zu Walter Fürst).

Soll er in diesem finstern Kummer scheiden?
Erhellen wir ihm nicht die letzte Stunde
Mit schönem Strahl der Hoffnung? — Edler Freiherr!

Ruine Attinghausen

Erhebet Euren Geist! Wir sind nicht ganz
Verlassen, sind nicht rettungslos verloren.

Attinghausen.

Wer soll euch retten?

Walter Fürst.

Wir uns selbst. Vernehmt!
Es haben die drei Lande sich das Wort
Gegeben, die Tyrannen zu verjagen.
Geschlossen ist der Bund; ein heil'ger Schwur
Verbindet uns. Es wird gehandelt werden,
Eh' noch das Jahr den neuen Kreis beginnt.
Euer Staub wird ruhn in einem freien Lande.

Attinghausen.

O saget mir! Geschlossen ist der Bund?

Melchtal.

Am gleichen Tage werden alle drei
Waldstätte sich erheben. Alles ist
Bereit, und das Geheimnis wohlbewahrt
Bis jetzt, obgleich viel Hunderte es teilen.
Hohl ist der Boden unter den Tyrannen;
Die Tage ihrer Herrschaft sind gezählt,
Und bald ist ihre Spur nicht mehr zu finden.

Attinghausen.

Die festen Burgen aber in den Landen?

Melchtal.

Sie fallen alle an dem gleichen Tag.

Attinghausen.

Und sind die Edeln dieses Bunds teilhaftig?

Stauffacher.

Wir harren ihres Beistands, wenn es gilt;
Jetzt aber hat der Landmann nur geschworen.

Attinghausen

(richtet sich langsam in die Höhe mit großem Erstaunen).

Hat sich der Landmann solcher Tat verwogen,
Aus eignem Mittel, ohne Hilf' der Edeln,
Hat er der eignen Kraft so viel vertraut —
Ja, dann bedarf es unserer nicht mehr;
Getröstet können wir zu Grabe steigen,
Es lebt *nach* uns — durch andre Kräfte will
Das Herrliche der Menschheit sich erhalten.

(Er legt seine Hand auf das Haupt des Kindes, das vor ihm auf den Knieen liegt.)

Aus diesem Haupte, wo der Apfel lag,
Wird euch die neue, beßre Freiheit grünen;
Das Alte stürzt, es ändert sich die Zeit,
Und neues Leben blüht aus den Ruinen.

Stauffacher (zu Walter Fürst).

Seht, welcher Glanz sich um sein Aug' ergießt!
Das ist nicht das Erlöschen der Natur,
Das ist der Strahl schon eines neuen Lebens.

Attinghausen.

Der Adel steigt von seinen alten Burgen
Und schwört den Städten seinen Bürgereid;
Im *Üchtland* schon, im *Thurgau* hat's begonnen,
Die edle *Bern* erhebt ihr herrschend Haupt,
Freiburg ist eine sichre Burg der Freien,

Die rege Zürich waffnet ihre Zünfte
Zum kriegerischen Heer; es bricht die Macht
Der Könige sich an ihren ew'gen Wällen —

(Er spricht das Folgende mit dem Ton eines Sehers; seine Rede steigt bis zur Begeisterung.)

Die Fürsten seh' ich und die edeln Herrn
In Harnischen herangezogen kommen,
Ein harmlos Volk von Hirten zu bekriegen.
Auf Tod und Leben wird gekämpft, und herrlich
Wird mancher Paß durch blutige Entscheidung.
Der Landmann stürzt sich mit der nackten Brust,
Ein freies Opfer, in die Schar der Lanzen.
Er bricht sie, und des Adels Blüte fällt,
Es hebt die Freiheit siegend ihre Fahne.

(Walter Fürsts und Stauffachers Hände fassend.)

Drum haltet fest zusammen — fest und ewig —
Kein Ort der Freiheit sei dem andern fremd —
Hochwachten stellet aus auf euren Bergen,
Daß sich der Bund zum Bunde rasch versammle —
Seid einig — einig — einig —

(Er fällt in das Kissen zurück — seine Hände halten entseelt noch die andern gefaßt. Fürst und Stauffacher betrachten ihn noch eine Zeit lang schweigend; dann treten sie hinweg, jeder seinem Schmerz überlassen. Unterdessen sind die Knechte still hereingedrungen, sie nähern sich mit Zeichen eines stillern oder heftigern Schmerzens, einige knieen bei ihm nieder und weinen auf seine Hand; während dieser stummen Scene wird die Burgglocke geläutet.)

Rudenz zu den **Vorigen.**

Rudenz (rasch eintretend).

Lebt er? O saget, kann er mich noch hören?

Walter Fürst

(deutet hin mit weggewandtem Gesicht).

Ihr seid jetzt unser Lehensherr und Schirmer,
Und dieses Schloß hat einen andern Namen.

Rudenz
(erblickt den Leichnam und steht von heftigem Schmerz ergriffen).

O güt'ger Gott! Kommt meine Reu' zu spät?
Konnt' er nicht wen'ge Pulse länger leben,
Um mein geändert Herz zu sehn?
Verachtet hab' ich seine treue Stimme,
Da er noch wandelte im Licht! Er ist
Dahin, ist fort auf immerdar und läßt mir
Die schwere, unbezahlte Schuld! O saget!
Schied er dahin im Unmut gegen mich?

Stauffacher.

Er hörte sterbend noch, was Ihr getan,
Und segnete den Mut, mit dem Ihr spracht.

Rudenz (kniet an dem Toten nieder).

Ja, heil'ge Reste eines teuren Mannes!
Entseelter Leichnam! hier gelob' ich dir's
In deine kalte Totenhand; zerrissen
Hab' ich auf ewig alle fremden Bande;
Zurückgegeben bin ich meinem Volk;
Ein Schweizer bin ich, und ich will es sein
Von ganzer Seele.

(Aufstehend.)

Trauert um den Freund,
Den Vater aller, doch verzaget nicht!
Nicht bloß sein Erbe ist mir zugefallen,
Es steigt sein Herz, sein Geist auf mich herab,
Und leisten soll euch meine frische Jugend,
Was euch sein greises Alter schuldig blieb.
— Ehrwürd'ger Vater, gebt mir Eure Hand!

Gebt mir die Eurige! Melchtal, auch Ihr!
Bedenkt Euch nicht! O wendet Euch nicht weg!
Empfanget meinen Schwur und mein Gelübde.

Walter Fürst.

Gebt ihm die Hand. Sein wiederkehrend Herz
Verdient Vertraun.

Melchtal.

Ihr habt den Landmann nichts geachtet.
Sprecht, wessen soll man sich zu Euch versehn?

Rudenz.

O, denket nicht des Irrtums meiner Jugend!

Stauffacher (zu Melchtal).

Seid einig, war das letzte Wort des Vaters.
Gedenket dessen!

Melchtal.

Hier ist meine Hand!
Des Bauern Handschlag, edler Herr, ist auch
Ein Manneswort. Was ist der Ritter ohne uns?
Und unser Stand ist älter als der eure.

Rudenz.

Ich ehr' ihn, und mein Schwert soll ihn beschützen.

Melchtal.

Der Arm, Herr Freiherr, der die harte Erde
Sich unterwirft und ihren Schoß befruchtet,
Kann auch des Mannes Brust beschützen.

Rudenz.

Ihr
Sollt meine Brust, ich will die eure schützen,

So sind wir einer durch den andern stark.
— Doch wozu reden, da das Vaterland
Ein Raub noch ist der fremden Tyrannei?
Wenn erst der Boden rein ist von dem Feind,
Dann wollen wir's im Frieden schon vergleichen.
(Nachdem er einen Augenblick inne gehalten.)
Ihr schweigt? Ihr habt mir nichts zu sagen? Wie?
Verdien' ich's noch nicht, daß ihr mir vertraut?
So muß ich wider euren Willen mich
In das Geheimnis eures Bundes drängen.
Ihr habt getagt, geschworen auf dem Rütli.
Ich weiß — weiß alles, was ihr dort verhandelt,
Und, was mir nicht von euch vertrauet ward,
Ich hab's bewahrt gleichwie ein heilig Pfand.
Nie war ich meines Landes Feind, glaubt mir,
Und niemals hätt' ich gegen euch gehandelt.
Doch übel tatet ihr, es zu verschieben;
Die Stunde drängt, und rascher Tat bedarf's.
Der Tell schon ward das Opfer eures Säumens —

Stauffacher.

Das Christfest abzuwarten schwuren wir.

Rudenz.

Ich war nicht dort, ich hab' nicht mitgeschworen.
Wartet ihr ab, ich handle.

Melchtal.

Was? Ihr wolltet —

Rudenz.

Des Landes Vätern zähl' ich mich jetzt bei,
Und meine erste Pflicht ist, euch zu schützen.

Walter Fürst.

Der Erde diesen teuren Staub zu geben,
Ist Eure nächste Pflicht und heiligste.

Rudenz.

Wenn wir das Land befreit, dann legen wir
Den frischen Kranz des Siegs ihm auf die Bahre.
O Freunde! Eure Sache nicht allein,
Ich habe meine eigne auszufechten
Mit dem Tyrannen. Hört und wißt! Verschwunden
Ist meine Berta, heimlich weggeraubt
Mit kecker Freveltat aus unsrer Mitte!

Stauffacher.

Solcher Gewalttat hätte der Tyrann
Wider die freie Edle sich verwogen?

Rudenz.

O meine Freunde! Euch versprach ich Hilfe,
Und ich zuerst muß sie von euch erflehn.
Geraubt, entrissen ist mir die Geliebte.
Wer weiß, wo sie der Wütende verbirgt,
Welcher Gewalt sie frevelnd sich erkühnen,
Ihr Herz zu zwingen zum verhaßten Band!
Verlaßt mich nicht, o helft mir sie erretten —
Sie liebt euch! o sie hat's verdient um's Land,
Daß alle Arme sich für sie bewaffnen —

Walter Fürst.

Was wollt Ihr unternehmen?

Rudenz.

Weiß ich's? Ach!
In dieser Nacht, die ihr Geschick umhüllt,

In dieses Zweifels ungeheurer Angst,
Wo ich nichts Festes zu erfassen weiß,
Ist mir nur dieses in der Seele klar:
Unter den Trümmern der Tyrannenmacht
Allein kann sie hervorgegraben werden;
Die Festen alle müssen wir bezwingen,
Ob wir vielleicht in ihren Kerker dringen.

Melchtal.

Kommt, führt uns an! Wir folgen Euch. Warum
Bis morgen sparen, was wir heut vermögen?
Frei war der Tell, als wir im Rütli schwuren,
Das Ungeheure war noch nicht geschehen.
Es bringt die Zeit ein anderes Gesetz;
Wer ist so feig, der jetzt noch könnte zagen!

Rudenz (zu Stauffacher und Walter Fürst).

Indes bewaffnet und zum Werk bereit,
Erwartet ihr der Berge Feuerzeichen;
Denn schneller als ein Botensegel fliegt,
Soll euch die Botschaft unsers Siegs erreichen;
Und seht ihr leuchten die willkommnen Flammen,
Dann auf die Feinde stürzt, wie Wetters Strahl,
Und brecht den Bau der Tyrannei zusammen.

(Gehen ab.)

Dritte Scene.

Die hohle Gasse bei Küßnacht.

Man steigt von hinten zwischen Felsen herunter, und die Wanderer werden, ehe sie auf der Scene erscheinen, schon von der Höhe gesehen. Felsen umschließen die ganze Scene; auf einem der vordersten ist ein Vorsprung mit Gesträuch bewachsen.

Die Hohle Gasse

Tell (tritt auf mit der Armbrust).

Durch diese hohle Gasse muß er kommen;
Es führt kein andrer Weg nach Küßnacht. Hier
Vollend' ich's. Die Gelegenheit ist günstig.
Dort der Holunderstrauch verbirgt mich ihm,
Von dort herab kann ihn mein Pfeil erlangen;
Des Weges Enge wehret den Verfolgern.
Mach' deine Rechnung mit dem Himmel, Vogt,
Fort mußt du, deine Uhr ist abgelaufen.
Ich lebte still und harmlos. Das Geschoß
War auf des Waldes Tiere nur gerichtet,
Meine Gedanken waren rein von Mord.
Du hast aus meinem Frieden mich heraus
Geschreckt; in gärend Drachengift hast du
Die Milch der frommen Denkart mir verwandelt;
Zum Ungeheuren hast du mich gewöhnt.
Wer sich des Kindes Haupt zum Ziele setzte,
Der kann auch treffen in das Herz des Feinds.
Die armen Kindlein, die unschuldigen,
Das treue Weib muß ich vor deiner Wut
Beschützen, Landvogt! — Da, als ich den Bogenstrang
Anzog, als mir die Hand erzitterte,
Als du mit grausam teuflischer Lust
Mich zwangst, auf's Haupt des Kindes anzulegen,
Als ich ohnmächtig flehend rang vor dir,
Damals gelobt' ich mir in meinem Innern
Mit furchtbarm Eidschwur, den nur Gott gehört,
Daß meines nächsten Schusses erstes Ziel
Dein Herz sein sollte. Was ich mir gelobt

In jenes Augenblickes Höllenqualen,
Ist eine heil'ge Schuld, ich will sie zahlen.
Du bist mein Herr und meines Kaisers Vogt;
Doch nicht der Kaiser hätte sich erlaubt,
Was du. Er sandte dich in diese Lande,
Um Recht zu sprechen — strenges, denn er zürnet —
Doch nicht, um mit der mörderischen Lust
Dich jedes Greuels straflos zu erfrechen;
Es lebt ein Gott, zu strafen und zu rächen.
Komm du hervor, du Bringer bittrer Schmerzen,
Mein teures Kleinod jetzt, mein höchster Schatz —
Ein Ziel will ich dir geben, das bis jetzt
Der frommen Bitte undurchdringlich war —
Doch dir soll es nicht widerstehn. Und du,
Vertraute Bogensehne, die so oft
Mir treu gedient hat in der Freude Spielen,
Verlaß mich nicht im fürchterlichen Ernst!
Nur jetzt noch halte fest, du treuer Strang,
Der mir so oft den herben Pfeil beflügelt —
Entränn' er jetzo kraftlos meinen Händen,
Ich habe keinen zweiten zu versenden.

(Wanderer gehen über die Scene.)

Auf dieser Bank von Stein will ich mich setzen,
Dem Wanderer zur kurzen Ruh bereitet;
Denn hier ist keine Heimat. Jeder treibt
Sich an dem andern rasch und fremd vorüber
Und fraget nicht nach seinem Schmerz. Hier geht
Der sorgenvolle Kaufmann und der leicht
Geschürzte Pilger, der andächt'ge Mönch,

Der düstre Räuber und der heitre Spielmann,
Der Säumer mit dem schwer beladnen Roß,
Der ferne herkommt von der Menschen Ländern,
Denn jede Straße führt ans End' der Welt.
Sie alle ziehen ihres Weges fort
An ihr Geschäft — und meines ist der Mord!

(Setzt sich.)

Sonst, wenn der Vater auszog, liebe Kinder,
Da war ein Freuen, wenn er wiederkam;
Denn niemals kehrt' er heim, er bracht' euch etwas,
War's eine schöne Alpenblume, war's
Ein seltner Vogel oder Ammonshorn,
Wie es der Wandrer findet auf den Bergen.
Jetzt geht er einem andern Weidwerk nach,
Am wilden Weg sitzt er mit Mordgedanken;
Des Feindes Leben ist's, worauf er lauert.
Und doch an euch nur denkt er, lieben Kinder,
Auch jetzt — euch zu verteid'gen, eure holde Unschuld
Zu schützen vor der Rache des Tyrannen,
Will er zum Morde jetzt den Bogen spannen.

(Steht auf.)

Ich laure auf ein edles Wild. Läßt sich's
Der Jäger nicht verdrießen, tagelang
Umherzustreifen in des Winters Strenge,
Von Fels zu Fels den Wagesprung zu tun,
Hinan zu klimmen an den glatten Wänden,
Wo er sich anleimt mit dem eignen Blut,
Um ein armselig Grattier zu erjagen.
Hier gilt es einen köstlicheren Preis,

Das Herz des Todfeinds, der mich will verderben.

(Man hört von ferne eine heitere Musik, welche sich nähert.)

Mein ganzes Leben lang hab' ich den Bogen
Gehandhabt, mich geübt nach Schützenregel;
Ich habe oft geschossen in das Schwarze
Und manchen schönen Preis mir heimgebracht
Vom Freudenschießen. Aber heute will ich
Den Meisterschuß tun und das Beste mir
Im ganzen Umkreis des Gebirgs gewinnen.

Eine Hochzeit zieht über die Scene und durch den Hohlweg hinauf. **Tell** betrachtet sie, auf seinen Bogen gelehnt; **Stüssi**, der Flurschütz, gesellt sich zu ihm.

Stüssi.

Das ist der Klostermei'r von Mörlischachen,
Der hier den Brautlauf hält — ein reicher Mann,
Er hat wohl zehen Senten auf den Alpen.
Die Braut holt er jetzt ab zu Imisee,
Und diese Nacht wird hoch geschwelgt zu Küßnacht.
Kommt mit! 's ist jeder Biedermann geladen.

Tell.

Ein ernster Gast stimmt nicht zum Hochzeithaus.

Stüssi.

Drückt Euch ein Kummer, werft ihn frisch vom Herzen!
Nehmt mit, was kommt; die Zeiten sind jetzt schwer;
Drum muß der Mensch die Freude leicht ergreifen.
Hier wird gefreit und anderswo begraben.

Tell.

Und oft kommt gar das eine zu dem andern.

Stüssi.

So geht die Welt nun. Es gibt allerwegen
Unglücks genug. Ein Ruffi ist gegangen
Im Glarner Land, und eine ganze Seite
Vom Glärnisch eingesunken.

Tell.

Wanken auch
Die Berge selbst? Es steht nichts fest auf Erden.

Stüssi.

Auch anderswo vernimmt man Wunderdinge.
Da sprach ich einen, der von Baden kam.
Ein Ritter wollte zu dem König reiten,
Und unterwegs begegnet ihm ein Schwarm
Von Hornissen; die fallen auf sein Roß,
Daß es vor Marter tot zu Boden sinkt,
Und er zu Fuße ankommt bei dem König.

Tell.

Dem Schwachen ist sein Stachel auch gegeben.

Armgard kommt mit mehreren Kindern und stellt sich an den Eingang des Hohlwegs.

Stüssi.

Man deutet's auf ein großes Landesunglück,
Auf schwere Taten wider die Natur.

Tell.

Dergleichen Taten bringet jeder Tag;
Kein Wunderzeichen braucht sie zu verkünden.

Stüssi.

Ja, wohl dem, der sein Feld bestellt in Ruh'
Und ungekränkt daheim sitzt bei den Seinen.

Tell.

Es kann der Frömmste nicht im Frieden bleiben,
Wenn es dem bösen Nachbar nicht gefällt.

(Tell sieht oft mit unruhiger Erwartung nach der Höhe des Weges.)

Stüssi.

Gehabt Euch wohl. Ihr wartet hier auf jemand?

Tell.

Das tu' ich.

Stüssi.

Frohe Heimkehr zu den Euren!
Ihr seid aus Uri? Unser gnäd'ger Herr,
Der Landvogt, wird noch heut von dort erwartet.

Wandrer (kommt).

Den Vogt erwartet heut nicht mehr. Die Wasser
Sind ausgetreten von dem großen Regen,
Und alle Brücken hat der Strom zerrissen.

(Tell steht auf.)

Armgard (kommt vorwärts).

Der Landvogt kommt nicht?

Stüssi.

Sucht Ihr was an ihn?

Armgard.

Ach freilich!

Stüssi.

Warum stellet Ihr Euch denn
In dieser hohlen Gass' ihm in den Weg?

Armgard.

Hier weicht er mir nicht aus, er muß mich hören.

Frießhard

(kommt eilfertig den Hohlweg herab und ruft in die Scene).

Man fahre aus dem Weg — Mein gnäd'ger Herr,
Der Landvogt, kommt dicht hinter mir geritten.

(Tell geht ab.)

Armgard (lebhaft).

Der Landvogt kommt!

(Sie geht mit ihren Kindern nach der vordern Scene. Geßler und Rudolf der Harras zeigen sich zu Pferd auf der Höhe des Wegs.)

Stüssi (zu Frießhard).

Wie kamt Ihr durch das Wasser,
Da doch der Strom die Brücken fortgeführt?

Frießhard.

Wir haben mit dem See gefochten, Freund,
Und fürchten uns vor keinem Alpenwasser.

Stüssi.

Ihr wart zu Schiff in dem gewalt'gen Sturm?

Frießhard.

Das waren wir. Mein Lebtag denk' ich dran.

Stüssi.

O bleibt, erzählt!

Frießhard.

Laßt mich, ich muß voraus,
Den Landvogt muß ich in der Burg verkünden.

(Ab.)

Stüssi.

Wär'n gute Leute auf dem Schiff gewesen,

In Grund gesunken wär's mit Mann und Maus;
Dem Volk kann weder Wasser bei noch Feuer.
(Er sieht sich um.)
Wo kam der Weidmann hin, mit dem ich sprach?
(Geht ab.)

Geßler und Rudolf der Harras zu Pferd.

Geßler.

Sagt, was Ihr wollt, ich bin des Kaisers Diener
Und muß drauf denken, wie ich ihm gefalle.
Er hat mich nicht ins Land geschickt, dem Volk
Zu schmeicheln und ihm sanft zu tun. Gehorsam
Erwartet er. Der Streit ist, ob der Bauer
Soll Herr sein in dem Lande oder der Kaiser.

Armgard.

Jetzt ist der Augenblick! Jetzt bring' ich's an!
(Nähert sich furchtsam.)

Geßler.

Ich hab' den Hut nicht aufgesteckt zu Altorf
Des Scherzes wegen, oder um die Herzen
Des Volks zu prüfen; diese kenn' ich längst.
Ich hab' ihn aufgesteckt, daß sie den Nacken
Mir lernen beugen, den sie aufrecht tragen;
Das Unbequeme hab' ich hingepflanzt
Auf ihren Weg, wo sie vorbeigehn müssen,
Daß sie drauf stoßen mit dem Aug' und sich
Erinnern ihres Herrn, den sie vergessen.

Rudolf.

Das Volk hat aber doch gewisse Rechte —

Geßler.

Die abzuwägen ist jetzt keine Zeit!
Weitschicht'ge Dinge sind im Werk und Werden;
Das Kaiserhaus will wachsen; was der Vater
Glorreich begonnen, will der Sohn vollenden.
Dies kleine Volk ist uns ein Stein im Weg —
So oder so — es muß sich unterwerfen.

(Sie wollen vorüber. Die Frau wirft sich vor dem Landvogt nieder.)

Armgard.

Barmherzigkeit, Herr Landvogt! Gnade! Gnade!

Geßler.

Was dringt Ihr Euch auf offner Straße mir
In Weg? Zurück!

Armgard.

Mein Mann liegt im Gefängnis;
Die armen Waisen schrein nach Brot. Habt Mitleid,
Gestrenger Herr, mit unserm großen Elend.

Rudolf.

Wer seid Ihr? Wer ist Euer Mann?

Armgard.

Ein armer
Wildheuer, guter Herr, vom Rigiberge,
Der überm Abgrund weg das freie Gras
Abmähet von den schroffen Felsenwänden,
Wohin das Vieh sich nicht getraut zu steigen —

Rudolf (zum Landvogt).

Bei Gott, ein elend und erbärmlich Leben!
Ich bitt' Euch, gebt ihn los, den armen Mann!

Was er auch Schweres mag verschuldet haben,
Strafe genug ist sein entsetzlich Handwerk.
(Zu der Frau.)
Euch soll Recht werden — Drinnen auf der Burg
Nennt Eure Bitte: hier ist nicht der Ort.

Armgard.

Nein, nein, ich weiche nicht von diesem Platz,
Bis mir der Vogt den Mann zurückgegeben!
Schon in den sechsten Mond liegt er im Turm
Und harret auf den Richterspruch vergebens.

Geßler.

Weib, wollt Ihr mir Gewalt antun? Hinweg!

Armgard.

Gerechtigkeit, Landvogt! Du bist der Richter
Im Lande an des Kaisers Statt und Gottes.
Tu' deine Pflicht! So du Gerechtigkeit
Vom Himmel hoffest, so erzeig' sie uns!

Geßler.

Fort! Schafft das freche Volk mir aus den Augen!

Armgard (greift in die Zügel des Pferdes).

Nein, nein, ich habe nichts mehr zu verlieren.
Du kommst nicht von der Stelle, Vogt, bis du
Mir Recht gesprochen. Falte deine Stirne,
Rolle die Augen, wie du willst. Wir sind
So grenzenlos unglücklich, daß wir nichts
Nach deinem Zorn mehr fragen —

Geßler.

Weib, mach' Platz,
Oder mein Roß geht über dich hinweg.

Armgard.

Laß es über mich dahin gehn — Da —

(Sie reißt ihre Kinder zu Boden und wirft sich mit ihnen ihm in den Weg.)

Hier lieg' ich

Mit meinen Kindern — Laß die armen Waisen
Von deines Pferdes Huf zertreten werden!
Es ist das Ärgste nicht, was du getan.

Rudolf.

Weib, seid Ihr rasend?

Armgard (heftiger fortfahrend).

Trateſt du doch längst
Das Land des Kaisers unter deine Füße!
O, ich bin nur ein Weib! Wär' ich ein Mann,
Ich wüßte wohl was Besseres, als hier
Im Staub zu liegen.

(Man hört die vorige Musik wieder auf der Höhe des Wegs, aber gedämpft.)

Geßler.

Wo sind meine Knechte?
Man reiße sie von hinnen, oder ich
Vergesse mich und tue, was mich reuet.

Rudolf.

Die Knechte können nicht hindurch, o Herr;
Der Hohlweg ist gesperrt durch eine Hochzeit.

Geßler.

Ein allzu milder Herrscher bin ich noch
Gegen dies Volk; die Zungen sind noch frei,
Es ist noch nicht ganz, wie es soll, gebändigt.
Doch es soll anders werden, ich gelob' es:

Ich will ihn brechen, diesen starren Sinn,
Den kecken Geist der Freiheit will ich beugen,
Ein neu Gesetz will ich in diesen Landen
Verkündigen. Ich will —

(Ein Pfeil durchbohrt ihn; er fährt mit der Hand ans Herz und will sinken. Mit matter Stimme.)

Gott sei mir gnädig!

Rudolf.

Herr Landvogt — Gott! Was ist das? Woher kam das?

Armgard (auffahrend).

Mord! Mord! Er taumelt, sinkt! Er ist getroffen!
Mitten ins Herz hat ihn der Pfeil getroffen!

Rudolf (springt vom Pferde).

Welch' gräßliches Ereignis — Gott — Herr Ritter —
Ruft die Erbarmung Gottes an! Ihr seid
Ein Mann des Todes!

Geßler.

Das ist Tells Geschoß.

(Ist vom Pferd herab dem Rudolf Harras in den Arm gegleitet und wird auf der Bank niedergelassen.)

Tell

(erscheint oben auf der Höhe des Felsen).

Du kennst den Schützen, suche keinen andern!
Frei sind die Hütten, sicher ist die Unschuld
Vor dir, du wirst dem Lande nicht mehr schaden.

(Verschwindet von der Höhe. Volk stürzt herein.)

Stüssi (voran).

Was gibt es hier? Was hat sich zugetragen?

Armgard.

Der Landvogt ist von einem Pfeil durchschossen.

Volk (im Hereinstürzen).

Wer ist erschossen?

(Indem die vordersten von dem Brautzug auf die Scene kommen, sind die hintersten noch auf der Höhe und die Musik geht fort.)

Rudolf der Harras.

Er verblutet sich.
Fort, schaffet Hilfe! Setzt dem Mörder nach!
Verlorner Mann, so muß es mit dir enden;
Doch meine Warnung wolltest du nicht hören!

Stüssi.

Bei Gott, da liegt er bleich und ohne Leben!

Viele Stimmen.

Wer hat die Tat getan?

Rudolf der Harras.

Rast dieses Volk,
Daß es dem Mord Musik macht? Laßt sie schweigen!

(Musik bricht plötzlich ab, es kommt noch mehr Volk nach.)

Herr Landvogt, redet, wenn Ihr könnt — Habt Ihr
Mir nichts mehr zu vertrauen?

(Geßler gibt Zeichen mit der Hand, die er mit Heftigkeit wiederholt, da sie nicht gleich verstanden werden.)

Wo soll ich hin?
Nach Küßnacht? Ich versteh' Euch nicht. O werdet
Nicht ungeduldig. Laßt das Irdische,
Denkt jetzt, Euch mit dem Himmel zu versöhnen.

(Die ganze Hochzeitgesellschaft umsteht den Sterbenden mit einem fühllosen Grausen.)

Stüssi.

Sieh, wie er bleich wird! Jetzt, jetzt tritt der Tod
Ihm an das Herz; die Augen sind gebrochen.

Armgard (hebt ein Kind empor).

Seht, Kinder, wie ein Wüterich verscheidet!

Rudolf der Harras.

Wahnsinn'ge Weiber, habt ihr kein Gefühl,
Daß ihr den Blick an diesem Schrecknis weidet?
Helft, leget Hand an! Steht mir niemand bei,
Den Schmerzenspfeil ihm aus der Brust zu ziehn?

Weiber (treten zurück).

Wir ihn berühren, welchen Gott geschlagen?

Rudolf der Harras.

Fluch treff' euch und Verdammnis!

(Zieht das Schwert.)

Stüssi (fällt ihm in den Arm).

Wagt es, Herr!
Eu'r Walten hat ein Ende. Der Tyrann
Des Landes ist gefallen. Wir erdulden
Keine Gewalt mehr. Wir sind freie Menschen.

Alle (tumultuarisch).

Das Land ist frei!

Rudolf der Harras.

Ist es dahin gekommen?
Endet die Furcht so schnell und der Gehorsam?

(Zu den Waffenknechten, die hereindringen.)

Ihr seht die grausenvolle Tat des Mords,

Die hier geschehen. Hilfe ist umsonst.
Vergeblich ist's, dem Mörder nachzusetzen.
Uns drängen andre Sorgen. Auf, nach Küßnacht,
Daß wir dem Kaiser seine Feste retten!
Denn aufgelöst in diesem Augenblick
Sind aller Ordnung, aller Pflichten Bande,
Und keines Mannes Treu' ist zu vertrauen.

Indem er mit den Waffenknechten abgeht, erscheinen **sechs barmherzige Brüder.**

Armgard.

Platz! Platz! Da kommen die barmherz'gen Brüder.

Stüssi.

Das Opfer liegt, die Raben steigen nieder.

Barmherzige Brüder

(schließen einen Halbkreis um den Toten und singen in tiefem Ton).

Rasch tritt der Tod den Menschen an,
Es ist ihm keine Frist gegeben;
Es stürzt ihn mitten in der Bahn,
Es reißt ihn fort vom vollen Leben.
Bereitet oder nicht zu gehen,
Er muß vor seinen Richter stehen!

(Indem die letzten Zeilen wiederholt werden, fällt der Vorhang).

Fünfter Aufzug.

Erste Scene.

Öffentlicher Platz bei Altorf.

Im Hintergrunde rechts die Feste Zwing Uri mit dem noch stehenden Baugerüste wie in der dritten Scene des ersten Aufzugs; links eine Aussicht in viele Berge hinein, auf welchen allen Signalfeuer brennen. Es ist eben Tagesanbruch, Glocken ertönen aus verschiedenen Fernen.

Ruodi, Kuoni, Werni, Meister Steinmetz und viele andere **Landleute**, auch **Weiber** und **Kinder**.

Ruodi.

Seht ihr die Feuersignale auf den Bergen?

Steinmetz.

Hört ihr die Glocken drüben überm Wald?

Ruodi.

Die Feinde sind verjagt.

Steinmetz.

Die Burgen sind erobert.

Ruodi.

Und wir im Lande Uri dulden noch
Auf unserm Boden das Tyrannenschloß?
Sind wir die Letzten, die sich frei erklären?

Steinmetz.

Das Joch soll stehen, das uns zwingen wollte?
Auf, reißt es nieder!

Alle.

Nieder! nieder! nieder!

Tell Standbild in Altorf

Ruodi.

Wo ist der Stier von Uri?

Stier von Uri.

Hier. Was soll ich?

Ruodi.

Steigt auf die Hochwacht, blast in Euer Horn,
Daß es weitschmetternd in die Berge schalle,
Und, jedes Echo in den Felsenklüften
Aufweckend, schnell die Männer des Gebirgs
Zusammenrufe.

Stier von Uri geht ab. **Walter Fürst** kommt.

Walter Fürst.

Haltet, Freunde! Haltet!
Noch fehlt uns Kunde, was in Unterwalden
Und Schwyz geschehen. Laßt uns Boten erst
Erwarten.

Ruodi.

Was erwarten? Der Tyrann
Ist tot, der Tag der Freiheit ist erschienen.

Steinmetz.

Ist's nicht genug an diesen flammenden Boten,
Die rings herum auf allen Bergen leuchten?

Ruodi.

Kommt alle, kommt, legt Hand an, Männer und Weiber!
Brecht das Gerüste! Sprengt die Bogen! Reißt
Die Mauern ein! Kein Stein bleib' auf dem andern.

Steinmetz.

Gesellen, kommt! Wir haben's aufgebaut,
Wir wissen's zu zerstören.

Alle.

Kommt, reißt nieder!

(Sie stürzen sich von allen Seiten auf den Bau.)

Walter Fürst.

Es ist im Lauf. Ich kann sie nicht mehr halten.

Melchtal und **Baumgarten** kommen.

Melchtal.

Was? Steht die Burg noch, und Schloß Sarnen liegt
In Asche, und der Roßberg ist gebrochen?

Walter Fürst.

Seid Ihr es, Melchtal? Bringt Ihr uns die Freiheit?
Sagt, sind die Lande alle rein vom Feind?

Melchtal (umarmt ihn).

Rein ist der Boden. Freut Euch, alter Vater!
In diesem Augenblicke, da wir reden,
Ist kein Tyrann mehr in der Schweizer Land.

Walter Fürst.

O sprecht, wie wurdet ihr der Burgen mächtig?

Melchtal.

Der Rudenz war es, der das Sarner Schloß
Mit mannlich kühner Wagetat gewann.
Den Roßberg hatt' ich nachts zuvor erstiegen.
Doch höret, was geschah. Als wir das Schloß,
Vom Feind geleert, nun freudig angezündet,

Die Flamme prasselnd schon zum Himmel schlug,
Da stürzt der Diethelm, Geßlers Bub, hervor
Und ruft, daß die Bruneckerin verbrenne.

Walter Fürst.

Gerechter Gott!

(Man hört die Balken des Gerüstes stürzen.)

Melchtal.

Sie war es selbst, war heimlich
Hier eingeschlossen auf des Vogts Geheiß.
Rasend erhob sich Rudenz, denn wir hörten
Die Balken schon, die festen Pfosten stürzen
Und aus dem Rauch hervor den Jammerruf
Der Unglückseligen.

Walter Fürst.

Sie ist gerettet?

Melchtal.

Da galt Geschwindsein und Entschlossenheit!
Wär' er nur unser Edelmann gewesen,
Wir hätten unser Leben wohl geliebt;
Doch er war unser Eidgenoß, und Berta
Ehrte das Volk. So setzten wir getrost
Das Leben dran und stürzten in das Feuer.

Walter Fürst.

Sie ist gerettet?

Melchtal.

Sie ist's. Rudenz und ich,
Wir trugen sie selbander aus den Flammen,
Und hinter uns fiel krachend das Gebälk.
Und jetzt, als sie gerettet sich erkannte,

Die Augen aufschlug zu dem Himmelslicht,
Jetzt stürzte mir der Freiherr an das Herz,
Und schweigend ward ein Bündnis jetzt beschworen,
Das fest gehärtet in des Feuers Glut,
Bestehen wird in allen Schicksalsproben.

Walter Fürst.

Wo ist der Landenberg?

Melchtal.

Über den Brünig.
Nicht lag's an mir, daß er das Licht der Augen
Davontrug, der den Vater mir geblendet.
Nach jagt' ich ihm, erreicht' ihn auf der Flucht
Und riß ihn zu den Füßen meines Vaters.
Geschwungen über ihn war schon das Schwert;
Von der Barmherzigkeit des blinden Greises
Erhielt er flehend das Geschenk des Lebens.
Urfehde schwur er, nie zurück zu kehren;
Er wird sie halten; unsern Arm hat er
Gefühlt.

Walter Fürst.

Wohl Euch, daß Ihr den reinen Sieg
Mit Blute nicht geschändet!

Kinder

(eilen mit Trümmern des Gerüstes über die Scene).

Freiheit! Freiheit!

(Das Horn von Uri wird mit Macht geblasen.)

Walter Fürst.

Seht, welch ein Fest! Des Tages werden sich
Die Kinder spät als Greise noch erinnern.

(Mädchen bringen den Hut auf einer Stange getragen; die ganze Scene füllt sich mit Volk an.)

Ruodi.

Hier ist der Hut, dem wir uns beugen mußten.

Baumgarten.

Gebt uns Bescheid, was damit werden soll.

Walter Fürst.

Gott! Unter diesem Hute stand mein Enkel!

Mehrere Stimmen.

Zerstört das Denkmal der Tyrannenmacht!
Ins Feuer mit ihm!

Walter Fürst.

Nein, laßt ihn aufbewahren!
Der Tyrannei mußt' er zum Werkzeug dienen,
Er soll der Freiheit ewig Zeichen sein.

(Die Landleute, Männer, Weiber und Kinder stehen und sitzen auf den Balken des zerbrochenen Gerüstes malerisch gruppiert in einem großen Halbkreis umher.)

Melchtal.

So stehen wir nun fröhlich auf den Trümmern
Der Tyrannei, und herrlich ist's erfüllt,
Was wir im Rütli schwuren, Eidgenossen.

Walter Fürst.

Das Werk ist angefangen, nicht vollendet.
Jetzt ist uns Mut und feste Eintracht not;
Denn, seid gewiß, nicht säumen wird der König,
Den Tod zu rächen seines Vogts und den
Vertriebnen mit Gewalt zurückzuführen.

Melchtal.

Er zieh' heran mit seiner Heeresmacht!

Ist aus dem Innern doch der Feind verjagt;
Dem Feind von außen wollen wir begegnen.

Rudi.

Nur wen'ge Pässe öffnen ihm das Land,
Die wollen wir mit unsern Leibern decken.

Baumgarten.

Wir sind vereinigt durch ein ewig Band,
Und seine Heere sollen uns nicht schrecken!

Rösselmann und **Stauffacher** kommen.

Rösselmann (im Eintreten).

Das sind des Himmels furchtbare Gerichte.

Landleute.

Was gibt's?

Rösselmann.

In welchen Zeiten leben wir!

Walter Fürst.

Sagt an, was ist es? — Ha, seid Ihr's, Herr Werner?
Was bringt Ihr uns?

Landleute.

Was gibt's?

Rösselmann.

Hört und erstaunet!

Stauffacher.

Von einer großen Furcht sind wir befreit —

Rösselmann.

Der Kaiser ist ermordet.

Walter Fürst.

Gnäd'ger Gott!

(Landleute machen einen Aufstand und umdrängen den Stauffacher.)

Alle.

Ermordet! Was? Der Kaiser! Hört! Der Kaiser!

Melchtal.

Nicht möglich! Woher kam Euch diese Kunde?

Stauffacher.

Es ist gewiß. Bei Bruck fiel König Albrecht
Durch Mörders Hand; ein glaubenswerter Mann,
Johannes Müller, bracht' es von Schaffhausen.

Walter Fürst.

Wer wagte solche grauenvolle Tat?

Stauffacher.

Sie wird noch grauenvoller durch den Täter.
Es war sein Neffe, seines Bruders Kind,
Herzog Johann von Schwaben, der's vollbrachte.

Melchtal.

Was trieb ihn zu der Tat des Vatermords?

Stauffacher.

Der Kaiser hielt das väterliche Erbe
Dem ungeduldig Mahnenden zurück;
Es hieß, er denk' ihn ganz darum zu kürzen,
Mit einem Bischofshut ihn abzufinden.
Wie dem auch sei, der Jüngling öffnete
Der Waffenfreunde bösem Rat sein Ohr,
Und mit den edeln Herrn von Eschenbach,
Von Tegerfelden, von der Wart und Palm
Beschloß er, da er Recht nicht konnte finden,
Sich Rach' zu holen mit der eignen Hand.

Walter Fürst.

O sprecht, wie ward das Gräßliche vollendet?

Stauffacher.

Der König ritt herab vom Stein zu Baden,
Gen Rheinfeld, wo die Hofstatt war, zu ziehn,
Mit ihm die Fürsten Hans und Leopold
Und ein Gefolge hochgeborner Herren.
Und als sie kamen an die Reuß, wo man
Auf einer Fähre sich läßt übersetzen,
Da drängten sich die Mörder in das Schiff,
Daß sie den Kaiser vom Gefolge trennten.
Drauf, als der Fürst durch ein geackert Feld
Hinreitet — eine alte große Stadt
Soll drunter liegen aus der Heiden Zeit —
Die alte Feste Habsburg im Gesicht,
Wo seines Stammes Hoheit ausgegangen —
Stößt Herzog Hans den Dolch ihm in die Kehle,
Rudolf von Palm durchrennt ihn mit dem Speer,
Und Eschenbach zerspaltet ihm das Haupt,
Daß er herunterſinkt in seinem Blut,
Gemordet von den Seinen, auf dem Seinen.
Am andern Ufer sahen sie die Tat;
Doch, durch den Strom geschieden, konnten sie
Nur ein ohnmächtig Wehgeschrei erheben;
Am Wege aber saß ein armes Weib,
In ihrem Schoß verblutete der Kaiser.

Melchtal.

So hat er nur sein frühes Grab gegraben,
Der unersättlich alles wollte haben!

Stauffacher.

Ein ungeheurer Schrecken ist im Land umher;
Gesperrt sind alle Pässe des Gebirgs,
Jedweder Stand verwahret seine Grenzen;
Die alte Zürich selbst schloß ihre Tore,
Die dreißig Jahr' lang offen standen, zu,
Die Mörder fürchtend und noch mehr — die Rächer.
Denn, mit des Bannes Fluch bewaffnet, kommt
Der Ungarn Königin, die strenge Agnes,
Die nicht die Milde kennet ihres zarten
Geschlechts, des Vaters königliches Blut
Zu rächen an der Mörder ganzem Stamm,
An ihren Knechten, Kindern, Kindeskindern,
Ja, an den Steinen ihrer Schlösser selbst.
Geschworen hat sie, ganze Zeugungen
Hinabzusenden in des Vaters Grab,
In Blut sich wie in Maientau zu baden.

Melchtal.

Weiß man, wo sich die Mörder hingeflüchtet?

Stauffacher.

Sie flohen alsbald nach vollbrachter Tat
Auf fünf verschiednen Straßen auseinander
Und trennten sich, um nie sich mehr zu sehn.
Herzog Johann soll irren im Gebirge.

Walter Fürst.

So trägt die Untat ihnen keine Frucht!
Rache trägt keine Frucht! Sich selbst ist sie

Die fürchterliche Nahrung, ihr Genuß
Ist Mord, und ihre Sättigung das Grausen.

Stauffacher.

Den Mördern bringt die Untat nicht Gewinn;
Wir aber brechen mit der reinen Hand
Des blut'gen Frevels segenvolle Frucht;
Denn einer großen Furcht sind wir entledigt;
Gefallen ist der Freiheit größter Feind,
Und wie verlautet, wird das Scepter gehn
Aus Habsburgs Haus zu einem andern Stamm;
Das Reich will seine Wahlfreiheit behaupten.

Walter Fürst und Mehrere.

Vernahmt Ihr was?

Stauffacher.

Der Graf von Luxemburg
Ist von den mehrsten Stimmen schon bezeichnet.

Walter Fürst.

Wohl uns, daß wir beim Reiche treu gehalten;
Jetzt ist zu hoffen auf Gerechtigkeit!

Stauffacher.

Dem neuen Herrn tun tapfre Freunde not;
Er wird uns schirmen gegen Östreichs Rache.

(Die Landleute umarmen einander.)

Sigrist mit einem Reichsboten.

Sigrist.

Hier sind des Landes würd'ge Oberhäupter.

Rösselmann und Mehrere.

Sigrist, was gibt's?

Sigrist.

Ein Reichsbot' bringt dies Schreiben.

Alle (zu Walter Fürst).

Erbrecht und leset.

Walter Fürst (liest).

„Den bescheidnen Männern
Von Uri, Schwyz und Unterwalden bietet
Die Königin Elsbeth Gnad' und alles Gutes."

Viele Stimmen.

Was will die Königin? Ihr Reich ist aus.

Walter Fürst (liest).

„In ihrem großen Schmerz und Witwenleid,
Worein der blut'ge Hinscheid ihres Herrn
Die Königin versetzt, gedenkt sie noch
Der alten Treu' und Lieb' der Schwyzerlande."

Melchtal.

In ihrem Glück hat sie das nie getan.

Rösselmann.

Still! Lasset hören!

Walter Fürst (liest).

„Und sie versieht sich zu dem treuen Volk,
Daß es gerechten Abscheu werde tragen
Vor den verfluchten Tätern dieser Tat.
Darum erwartet sie von den drei Landen,
Daß sie den Mördern nimmer Vorschub tun,
Vielmehr getreulich dazu helfen werden,
Sie auszuliefern in des Rächers Hand,

Der Lieb' gedenkend und der alten Gunst,
Die sie von Rudolfs Fürstenhaus empfangen."

(Zeichen des Unwillens unter den Landleuten.)

Viele Stimmen.

Der Lieb' und Gunst!

Stauffacher.

Wir haben Gunst empfangen von dem Vater;
Doch wessen rühmen wir uns von dem Sohn?
Hat er den Brief der Freiheit uns bestätigt,
Wie *vor* ihm alle Kaiser doch getan?
Hat er gerichtet nach gerechtem Spruch
Und der bedrängten Unschuld Schutz verliehn?
Hat er auch nur die Boten wollen hören,
Die wir in unsrer Angst zu ihm gesendet?
Nicht eins von diesem allen hat der König
An uns getan, und hätten wir nicht selbst
Uns Recht verschafft mit eigner mut'ger Hand,
Ihn rührte unsre Not nicht an. Ihm Dank?
Nicht Dank hat er gesät in diesen Tälern.
Er stand auf einem hohen Platz, er konnte
Ein Vater seiner Völker sein; doch ihm
Gefiel es, nur zu sorgen für die Seinen.
Die er gemehrt hat, mögen um ihn weinen!

Walter Fürst.

Wir wollen nicht frohlocken seines Falls,
Nicht des empfangnen Bösen *jetzt* gedenken,
Fern sei's von uns! Doch daß wir *rächen* sollten
Des Königs Tod, der nie uns Gutes tat,

Und die verfolgen, die uns nie betrübten,
Das ziemt uns nicht und will uns nicht gebühren.
Die Liebe will ein freies Opfer sein;
Der Tod entbindet von erzwungnen Pflichten,
Ihm haben wir nichts weiter zu entrichten.

Melchtal.

Und weint die Königin in ihrer Kammer,
Und klagt ihr wilder Schmerz den Himmel an,
So seht ihr hier ein angstbefreites Volk
Zu eben diesem Himmel dankend flehen —
Wer Tränen ernten will, muß Liebe säen.

(Reichsbote geht ab.)

Stauffacher (zu dem Volk).

Wo ist der Tell? Soll er allein uns fehlen,
Der unsrer Freiheit Stifter ist? Das Größte
Hat er getan, das Härteste erduldet.
Kommt alle, kommt nach seinem Haus zu wallen,
Und rufet Heil dem Retter von uns allen.

(Alle gehen ab.)

Zweite Scene.

Tells Hausflur.

Ein Feuer brennt auf dem Herd. Die offenstehende Türe zeigt ins Freie.

Hedwig. Walter und Wilhelm.

Hedwig.

Heut kommt der Vater. Kinder, liebe Kinder!
Er lebt, ist frei, und wir sind frei und alles!
Und euer Vater ist's, der's Land gerettet.

Walter.

Und ich bin auch dabei gewesen, Mutter!
Mich muß man auch mit nennen. Vaters Pfeil
Ging mir am Leben hart vorbei, und ich
Hab' nicht gezittert.

Hedwig (umarmt ihn).

Ja, du bist mir wieder
Gegeben! Zweimal hab' ich dich geboren!
Zweimal litt ich den Mutterschmerz um dich!
Es ist vorbei — ich hab' euch beide, beide!
Und heute kommt der liebe Vater wieder!

Ein **Mönch** erscheint an der Haustüre.

Wilhelm.

Sieh, Mutter, sieh — dort steht ein frommer Bruder;
Gewiß wird er um eine Gabe flehn.

Hedwig.

Führ' ihn herein, damit wir ihn erquicken;
Er fühl's, daß er ins Freudenhaus gekommen.

(Geht hinein und kommt bald mit einem Becher wieder.)

Wilhelm (zum Mönch).

Kommt, guter Mann. Die Mutter will Euch laben.

Walter.

Kommt, ruht Euch aus und geht gestärkt von dannen.

Mönch

(scheu umherblickend mit zerstörten Zügen).

Wo bin ich? Saget an, in welchem Lande?

Walter.

Seid Ihr verirret, daß Ihr das nicht wißt?
Ihr seid zu Bürglen, Herr, im Lande Uri,
Wo man hineingeht in das Schächental.

Mönch

(zur Hedwig, welche zurückkommt).

Seid Ihr allein? Ist Euer Herr zu Hause?

Hedwig.

Ich erwart' ihn eben — doch was ist Euch, Mann?
Ihr seht nicht aus, als ob Ihr Gutes brächtet.
Wer Ihr auch seid, Ihr seid bedürftig, nehmt!

(Reicht ihm den Becher.)

Mönch.

Wie auch mein lechzend Herz nach Labung schmachtet,
Nichts rühr' ich an, bis Ihr mir zugesagt —

Hedwig.

Berührt mein Kleid nicht, tretet mir nicht nah,
Bleibt ferne stehn, wenn ich Euch hören soll.

Mönch.

Bei diesem Feuer, das hier gastlich lodert,
Bei Eurer Kinder teurem Haupt, das ich
Umfasse —

(Ergreift die Knaben.)

Hedwig.

Mann, was sinnet Ihr? Zurück
Von meinen Kindern! Ihr seid kein Mönch! Ihr seid
Es nicht! Der Friede wohnt in diesem Kleide;
In Euren Zügen wohnt der Friede nicht.

Mönch.

Ich bin der unglückseligste der Menschen.

Hedwig.

Das Unglück spricht gewaltig zu dem Herzen;
Doch Euer Blick schnürt mir das Innre zu.

Walter (aufspringend).

Mutter, der Vater!

(Eilt hinaus.)

Hedwig.

O mein Gott!

(Will nach, zittert und hält sich an.)

Wilhelm (eilt nach).

Der Vater!

Walter (draußen).

Da bist du wieder!

Wilhelm (draußen).

Vater, lieber Vater!

Tell (draußen).

Da bin ich wieder. Wo ist eure Mutter?

(Treten herein.)

Walter.

Da steht sie an der Tür und kann nicht weiter;
So zittert sie vor Schrecken und vor Freude.

Tell.

O Hedwig! Hedwig! Mutter meiner Kinder!
Gott hat geholfen, uns trennt kein Tyrann mehr.

Hedwig (an seinem Halse).

O Tell! Tell! Welche Angst litt ich um dich!

(Mönch wird aufmerksam.)

Tell.

Vergiß sie jetzt und lebe nur der Freude!
Da bin ich wieder! Das ist meine Hütte!
Ich stehe wieder auf dem Meinigen!

Wilhelm.

Wo aber hast du deine Armbrust, Vater?
Ich seh' sie nicht.

Tell.

Du wirst sie nie mehr sehn.
An heil'ger Stätte ist sie aufbewahrt;
Sie wird hinfort zu keiner Jagd mehr dienen.

Hedwig.

O Tell! Tell!

(Tritt zurück, läßt seine Hand los.)

Tell.

Was erschreckt dich, liebes Weib?

Hedwig.

Wie — wie kommst du mir wieder? Diese Hand
— Darf ich sie fassen? — Diese Hand — o Gott!

Tell (herzlich und mutig).

Hat euch verteidigt und das Land gerettet;
Ich darf sie frei hinauf zum Himmel heben.

(Mönch macht eine rasche Bewegung, er erblickt ihn.)

Wer ist der Bruder hier?

Hedwig.

Ach, ich vergaß ihn!
Sprich du mit ihm, mir graut in seiner Nähe.

Mönch (tritt näher).

Seid Ihr der Tell, durch den der Landvogt fiel?

Tell.

Der bin ich, ich verberg' es keinem Menschen.

Mönch.

Ihr seid der Tell! Ach, es ist Gottes Hand,
Die unter Euer Dach mich hat geführt.

Tell (mißt ihn mit den Augen).

Ihr seid kein Mönch! Wer seid Ihr?

Mönch.

Ihr erschlugt
Den Landvogt, der Euch Böses tat — Auch ich
Hab' einen Feind erschlagen, der mir Recht
Versagte — er war Euer Feind, wie meiner —
Ich hab' das Land von ihm befreit.

Tell (zurückfahrend).

Ihr seid —
Entsetzen! — Kinder! Kinder, geht hinein!
Geh, liebes Weib! Geh, geh! — Unglücklicher!
Ihr wäret —

Hedwig.

Gott, wer ist es?

Tell.

Frage nicht!
Fort, fort! Die Kinder dürfen es nicht hören.
Geh aus dem Hause — weit hinweg — du darfst
Nicht unter einem Dach mit diesem wohnen.

Hedwig.

Weh mir, was ist das? Kommt!

(Geht mit den Kindern.)

Tell (zu dem Mönch).

Ihr seid der Herzog
Von Österreich — Ihr seid's! Ihr habt den Kaiser
Erschlagen, Euern Ohm und Herrn.

Johannes Parricida.

Er war
Der Räuber meines Erbes.

Tell.

Euern Ohm
Erschlagen, Euern Kaiser! Und Euch trägt
Die Erde noch! Euch leuchtet noch die Sonne!

Parricida.

Tell, hört mich, eh' Ihr —

Tell.

Von dem Blute triefend
Des Vatermordes und des Kaisermords,
Wagst du zu treten in mein reines Haus?
Du wagst's, dein Antlitz einem guten Menschen
Zu zeigen und das Gastrecht zu begehren?

Parricida.

Bei Euch hofft' ich Barmherzigkeit zu finden;
Auch Ihr nahmt Rach' an Eurem Feind.

Tell.

Unglücklicher!
Darfst du der Ehrsucht blut'ge Schuld vermengen

Mit der gerechten Notwehr eines Vaters?
Hast du der Kinder liebes Haupt verteidigt?
Des Herdes Heiligtum beschützt? das Schrecklichste,
Das Letzte von den Deinen abgewehrt?
Zum Himmel heb' ich meine reinen Hände,
Verfluche dich und deine Tat. Gerächt
Hab' ich die heilige Natur, die du
Geschändet — Nichts teil' ich mit dir — Gemordet
Hast du, ich hab' mein Teuerstes verteidigt.

Parricida.

Ihr stoßt mich von Euch, trostlos, in Verzweiflung?

Tell.

Mich faßt ein Grausen, da ich mit dir rede.
Fort! Wandle deine fürchterliche Straße!
Laß rein die Hütte, wo die Unschuld wohnt!

Parricida (wendet sich zu gehen).

So kann ich und so will ich nicht mehr leben!

Tell.

Und doch erbarmt mich deiner — Gott des Himmels!
So jung, von solchem adeligen Stamm,
Der Enkel Rudolfs, meines Herrn und Kaisers,
Als Mörder flüchtig, hier an meiner Schwelle,
Des armen Mannes — flehend und verzweifelnd —

(Verhüllt sich das Gesicht.)

Parricida.

O, wenn Ihr weinen könnt, laßt mein Geschick
Euch jammern; es ist fürchterlich. Ich bin

Ein Fürst — ich war's — ich konnte glücklich werden,
Wenn ich der Wünsche Ungeduld bezwang.
Der Neid zernagte mir das Herz. Ich sah
Die Jugend meines Vetters Leopold
Gekrönt mit Ehre und mit Land belohnt,
Und mich, der gleiches Alters mit ihm war,
In sklavischer Unmündigkeit gehalten —

Tell.

Unglücklicher, wohl kannte dich dein Ohm,
Da er dir Land und Leute weigerte!
Du selbst mit rascher, wilder Wahnsinnstat
Rechtfertigst furchtbar seinen weisen Schluß.
Wo sind die blut'gen Helfer deines Mords?

Parricida.

Wohin die Rachegeister sie geführt;
Ich sah sie seit der Unglückstat nicht wieder.

Tell.

Weißt du, daß dich die Acht verfolgt, daß du
Dem Freund verboten und dem Feind erlaubt?

Parricida.

Darum vermeid' ich alle offne Straßen,
An keine Hütte wag' ich anzupochen;
Der Wüste kehr' ich meine Schritte zu;
Mein eignes Schrecknis irr' ich durch die Berge
Und fahre schaudernd vor mir selbst zurück,
Zeigt mir ein Bach mein unglückselig Bild.
O, wenn Ihr Mitleid fühlt und Menschlichkeit —

(Fällt vor ihm nieder.)

Tell (abgewendet).

Steht auf! Steht auf!

Parricida.

Nicht, bis Ihr mir die Hand gereicht zur Hilfe.

Tell.

Kann ich Euch helfen? Kann's ein Mensch der Sünde?
Doch stehet auf. Was Ihr auch Gräßliches
Verübt — Ihr seid ein Mensch — ich bin es auch;
Vom Tell soll keiner ungetröstet scheiden;
Was ich vermag, das will ich tun.

Parricida

(aufspringend und seine Hand mit Heftigkeit ergreifend).

O Tell!
Ihr rettet meine Seele von Verzweiflung.

Tell.

Laßt meine Hand los. Ihr müßt fort. Hier könnt
Ihr unentdeckt nicht bleiben, könnt entdeckt
Auf Schutz nicht rechnen. Wo gedenkt Ihr hin?
Wo hofft Ihr Ruh' zu finden?

Parricida.

Weiß ich's? Ach!

Tell.

Hört, was mir Gott ins Herz gibt. Ihr müßt fort
Ins Land Italien, nach Sanct Peters Stadt;
Dort werft Ihr Euch dem Papst zu Füßen, beichtet
Ihm Eure Schuld und löset Eure Seele.

Parricida.

Wird er mich nicht dem Rächer überliefern?

Tell.

Was er Euch tut, das nehmet an von Gott.

Parricida.

Wie komm' ich in das unbekannte Land?
Ich bin des Wegs nicht kundig, wage nicht
Zu Wanderern die Schritte zu gesellen.

Tell.

Den Weg will ich Euch nennen, merket wohl!
Ihr steigt hinauf, dem Strom der Reuß entgegen,
Die wildes Laufes von dem Berge stürzt —

Parricida (erschrickt).

Seh' ich die Reuß? Sie floß bei meiner Tat.

Tell.

Am Abgrund geht der Weg, und viele Kreuze
Bezeichnen ihn, errichtet zum Gedächtnis
Der Wanderer, die die Lawine begraben.

Parricida.

Ich fürchte nicht die Schrecken der Natur,
Wenn ich des Herzens wilde Qualen zähme.

Tell.

Vor jedem Kreuze fallet hin und büßet
Mit heißen Reuetränen Eure Schuld —
Und seid Ihr glücklich durch die Schreckensstraße,
Sendet der Berg nicht seine Windeswehen
Auf Euch herab von dem beeisten Joch,
So kommt Ihr auf die Brücke, welche stäubet.
Wenn sie nicht einbricht unter Eurer Schuld,

Wenn Ihr sie glücklich hinter Euch gelassen,
So reißt ein schwarzes Felsentor sich auf,
Kein Tag hat's noch erhellt — da geht Ihr durch,
Es führt Euch in ein heitres Tal der Freude.
Doch schnellen Schritts müßt Ihr vorüber eilen;
Ihr dürft nicht weilen, wo die Ruhe wohnt.

Parricida.

O Rudolf! Rudolf! Königlicher Ahn!
So zieht dein Enkel ein auf deines Reiches Boden!

Tell.

So immer steigend kommt Ihr auf die Höhen
Des Gotthards, wo die ew'gen Seen sind,
Die von des Himmels Strömen selbst sich füllen.
Dort nehmt Ihr Abschied von der deutschen Erde,
Und muntern Laufs führt Euch ein andrer Strom
Ins Land Italien hinab, Euch das gelobte —

(Man hört den Kuhreihen von vielen Alphörnern geblasen.)

Ich höre Stimmen. Fort!

Hedwig (eilt herein).

Wo bist du, Tell?
Der Vater kommt! Es nahn in frohem Zug
Die Eidgenossen alle —

Parricida (verhüllt sich).

Wehe mir!
Ich darf nicht weilen bei den Glücklichen.

Tell.

Geh, liebes Weib. Erfrische diesen Mann,
Belad' ihn reich mit Gaben, denn sein Weg

Ist weit, und keine Herberg' findet er.
Eile! Sie nahn.

Hedwig.

Wer ist es?

Tell.

Forsche nicht!
Und wenn er geht, so wende deine Augen,
Daß sie nicht sehen, welchen Weg er wandelt! 328c

Parricida geht auf den Tell zu mit einer raschen Bewegung; dieser aber bedeutet ihn mit der Hand und geht. Wenn beide zu verschiedenen Seiten abgegangen, verändert sich der Schauplatz, und man sieht in der

Letzten Scene

den ganzen Talgrund vor Tells Wohnung, nebst den Anhöhen, welche ihn einschließen, mit Landleuten besetzt, welche sich zu einem malerischen Ganzen gruppieren. Andere kommen über einen hohen Steg, der über den Schächen führt, gezogen. Walter Fürst mit den beiden Knaben, Melchtal und Stauffacher kommen vorwärts, andere drängen nach; wie Tell heraustritt, empfangen ihn alle mit lautem Frohlocken.

Alle.

Es lebe Tell, der Schütz und der Erretter!

Indem sich die vordersten um den Tell drängen und ihn umarmen, erscheinen noch **Rudenz** und **Berta**, jener die Landleute, diese die Hedwig umarmend. Die Musik vom Berge begleitet diese stumme Scene. Wenn sie geendigt, tritt Berta in die Mitte des Volks.

Berta.

Landleute! Eidgenossen! Nehmt mich auf
In euern Bund, die erste Glückliche,
Die Schutz gefunden in der Freiheit Land.
In eure tapfre Hand leg' ich mein Recht; 3285
Wollt ihr als eure Bürgerin mich schützen?

Landleute.

Das wollen wir mit Gut und Blut.

Berta.

Wohlan!

So reich' ich diesem Jüngling meine Rechte,
Die freie Schweizerin dem freien Mann!

Rudenz.

Und frei erklär' ich alle meine Knechte.

(Indem die Musik von neuem rasch einfällt, fällt der Vorhang.)

HISTORICAL NOTE.

(*A full historical account will be found on page 260.*)

The political situation, as it is supposed to exist at the beginning of the action in the three cantons with which the play concerns itself, should be thoroughly understood.

The Germany of the Middle Ages, more commonly called the Holy Roman Empire, differed very materially in its organization from that of any modern state. It was composed of a large number of political units of many kinds: civil states, such as principalities, dukedoms, counties, and smaller divisions under feudal lords; ecclesiastic states, such as bishoprics, and ecclesiastic associations, such as convents and cloisters; free cities, individual freeholders — all in feudal dependence on the emperor alone. Such political divisions, whether under an absolute ruler or more or less democratic, were practically independent of each other except as they owed a common allegiance to the emperor in military affairs and as supreme judge in matters at issue between two or more of them. In some of these divisions the ruler was hereditary; in others, appointive; in others, elective; in some cases, the tenure of the land was held on certain passing and temporary conditions. Such dependence upon the empire was called *immediate*. This must be sharply distinguished from *mediate* dependence, by which is meant that the direct dependence was first to some feudal lord, and only through him to the empire. Thus a state in immediate dependence upon the empire might enjoy a measure of home rule, especially in states where the government was more or less democratic; whereas mediate

dependence meant generally to be subject to some absolute ruler.

The imperial office was, moreover, not an hereditary office, but elective; certain princes, lay and ecclesiastical, first seven and later nine in number, acting as electors. From this it followed that on the death of an emperor he was not necessarily succeeded by his son or heir as emperor, though his son or heir did succeed him as ruler of his hereditary possessions. Thus the son of Albrecht, the emperor in the play, was not elected emperor to succeed his father, though he did succeed his father as duke of Austria.

Now, the three cantons were in immediate dependence upon the empire over which Albrecht ruled as emperor; but they were independent of Austria, of which Albrecht was hereditary duke. But Albrecht's Austrian possessions completely surrounded the three cantons, and he held also many possessions within their very borders. It was his desire, and the object of his policy towards the three cantons, to persuade or to force them to become a part of his hereditary possessions. In other words, he desired them to give up their immediate dependence on the empire, which meant their individual existence as states within the empire and their right to rule themselves, and to accept him and his sons and successors as their absolute rulers. To accomplish his purpose he did not hesitate to use his imperial authority. Thus the emperor, who should have protected them against the aggressions of any other state, was the very ruler who was attacking them. In their efforts to resist Duke Albrecht it was very difficult not to be made to appear as resisting Emperor Albrecht.

It is interesting to read the account of this resistance in the chronicle of Ægidius Tschudi (1505–1572), an early historian and theologian, who resided at Glarus, and who has been called the Father of Swiss History.

From Tschudi's Chronicles.

From the year 1304.

I. When the Forest Cantons, Uri, Schwyz, and Unterwalden, felt the harshness of the penal authority which the Duke of Austria, through his governors, exercised cruelly over them, and since they feared that he aimed thereby to subject them to him as Austrian subjects (because the governors had several times said that they were governing in the name of the Austrian princes), they, therefore, were moved repeatedly to send representatives to King Albrecht to ask him graciously to grant them an imperial governor who should rule in the name of the king and of the empire, as had been the practice from ancient times; furthermore, these (representatives) were humbly to beseech his majesty to protect them (the three cantons) in their imperial rights and in their ancient privileges, for the confirmation of which they were unwilling to cease urging, though all their pleas had so far been in vain (cf. lines 1324 ff.).

The king became very angry on account of this message, for he saw that he had not succeeded, either by prayers or kindness, nor by threats and cunning, in making the Forest Cantons submit to his sons, the princes of Austria, nor been able to separate them from each other. "Go home," he said to the ambassadors. "Since it must be so, and you will have it so, I will give you imperial governors to rule your lands, to whom, instead of to me, you shall be obedient in all things; and if you do not do this, I shall punish you in your bodies and your possessions, and you shall have forfeited your liberties."

Soon after the king sent them two imperial governors to whom he gave commands to establish their residence in their respective cantons, which had before this time not been the custom; for the three cantons had had before this time one governor over them all, who did not live in the country and scarcely visited them once a year, and then only if one or more of the cantons desired him to come in matters of law (cf. lines 1235 ff.). This governor had, in turn, appointed in each one of the cantons some noble or freeman as vice-governor, through whom he exercised his penal jurisdiction.

King Albrecht, therefore, had introduced a change when he gave them two governors who were to reside in the cantons. The one was the knight Gessler (cf. line 281), who was to rule Uri and Schwyz; he dwelt in the castle at Küssnacht on Lake Lucerne. This governor, Gessler, established himself in the castle (Turm, cf. Act I, Sc. III) at Altorf, which belonged to the tax collectors in Altorf. To Unterwalden he sent as governor Beringer von Landenberg (cf. line 282), a noble of the Thurgau, and this one established his residence in Sarnen in Ob dem Wald. The king commanded Landenberg to take possession of the fortified castle of Rossberg in Nid dem Wald and to put into it a bailiff. This castle, after the death of the last noble of Rossberg, had fallen to the latter's uncle, the noble von Waltersberg, who also lived in Nid dem Wald. King Albrecht forced him to sell the castle. The governor, Landenberg, appointed to the castle Rossberg the noble von Wolfenschiessen (cf. lines 77–78), who also lived in Nid dem Wald, a young, bold, wanton man, who joined himself to the Austrians against the will of his brothers and his friends. The castles Sarnen and Rossberg were well garrisoned, and the king gave both governors many armed soldiers, the care and pay for which fell upon the cantons.

The king commanded his governors to punish offenders with severity for even the slightest offense, to exercise no clemency, and to spare no one. Now these governors were hard, fierce, and cruel men; this the king knew, and for this reason had sent them thither. They soon began to rule with harshness and severity towards this kindly people, and to practice oppression and cruelty to which the people had never been accustomed. Also, for the very slightest cause, they carried off very excellent citizens as prisoners, out of the country to Küssnacht or to Lucerne or to Zug, which was in the possession of the duke (of Austria), and held them captive there for a long time, a practice which had been unheard of under any king (cf. lines 2072–2077).

The people were also heavily taxed with many new kinds of customs duties, imposts, and other demands, at the weekly markets in Lucerne and Zug, which were in the possessions of the duke, and to which they were compelled to go for their necessities (cf. lines 874, 898 ff.). This the good people had to endure and to

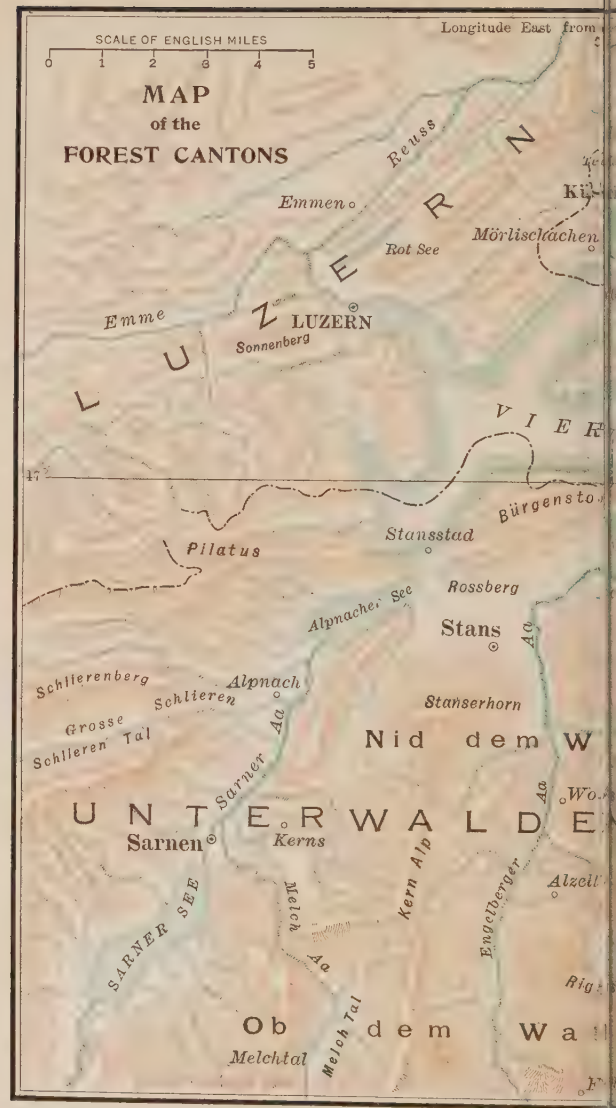
allow for a long time; for the king was so powerful that they did not dare to resist him, and his sons' possessions so completely surrounded them that they had to submit and to endure until a more favorable time. Their hope was that God would not permit the tyranny of this king to last, and would soon take him out of the world, and that his successor would then protect them, and that the Austrian power would not be so strong any longer when the empire was not in its hands (cf. line 193).

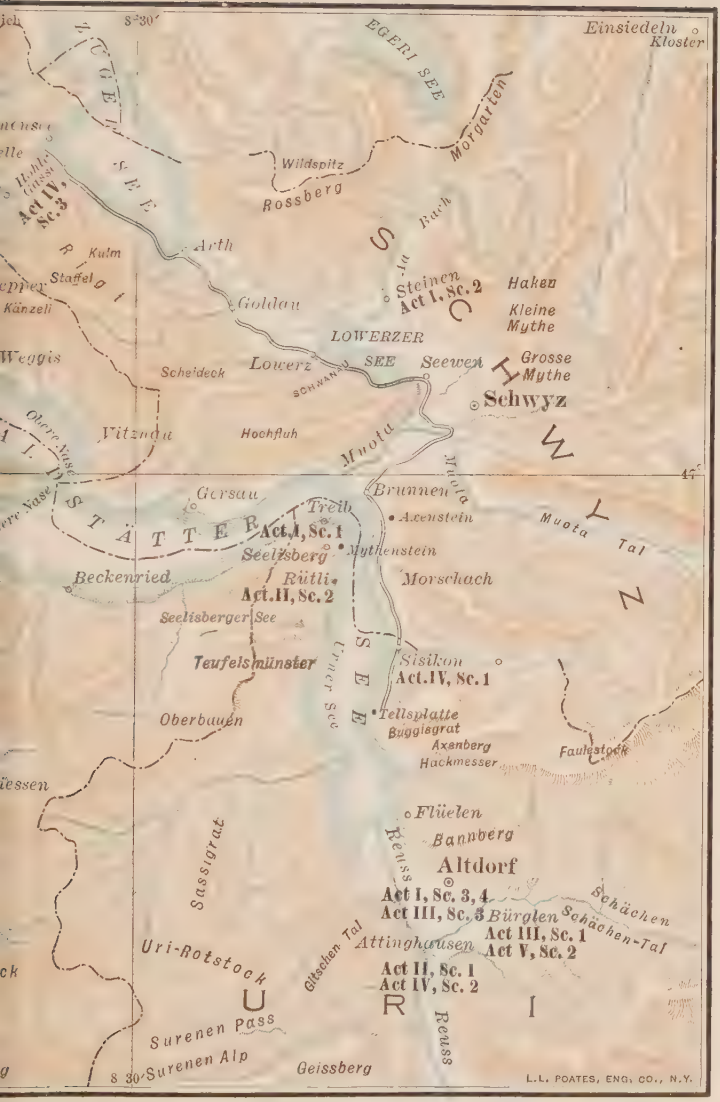
In 1305 the cantons renewed their protests to the king against the tyranny and injustice of the governors. Concerning this, Tschudi writes thus:

II. He (the king) referred them to his counselors, who replied to them that they had incurred the displeasure of the king by their attitude, inasmuch as they were unwilling to do as the cantons of Lucerne, Glarus, and others had done; if later they would do this they would doubtless receive every favor from the king and his sons; for the present they had better go home, since the king was overwhelmed with business, and they themselves would present the matter at a more convenient time. After the return of the embassy the governors ruled with greater ruthlessness than before (cf. line 1335).

ABBREVIATIONS.

abs., *absolute.*
acc., *accusative.*
adj., *adjective.*
adv., *adverb.*
art., *article.*
cf., *compare.*
cond., *condition, conditional.*
cond. cont., *condition contrary.*
conj., *conjunction.*
dat., *dative.*
decl., *declension.*
demon., *demonstrative.*
dim., *diminutive.*
fem., *feminine.*
ff., *and following.*
fut., *future.*
gen., *genitive.*
i.e., *that is.*
impers., *impersonal.*
indic., *indicative.*
ind. disc., *indirect discourse.*
inf., *infinitive.*
interrog., *interrogative.*
lit., *literally.*
mas., *masculine.*
neut., *neuter.*
obs., *obsolete.*
part., *participle.*
perf., *perfect.*
pers., *person, personal.*
plu., *plural.*
pred., *predicate.*
pref., *prefix.*
pres., *present.*
pret., *preterite.*
pron., *pronoun.*
reflex., *reflexive.*
sc., *supply.*
S.D., *stage direction.*
sep., *separable.*
sing., *singular.*
subj., *subjunctive.*
tr., *translate.*


SCALE OF ENGLISH MILES
0 1 2 3 4 5
MAP
of the
FOREST CANTONS
Longitude East from
Reuss
Emmen
Rot See
Mörlischachen
LUZERN
Sonnenberg
Emme
LUZERN
VIER
Bürgenstock
Stansstad
Pilatus
Alpnacher See
Rossberg
Stans
Schlierenberg
Alpnach
Schlieren
Grosse Schlieren Tal
Stanserhorn
Nid dem W
Sarner Aa
UNTERWALDE
Sarnen
Kerns
Kern Alp
Engelberger Aa
Alzell
SARNER SEE
Melch Aa
Melchtal
Melch Tal
Ob dem Wa


8°30'
Einsiedeln
Kloster
EGERI SEE
Morgarten
Wildspitz
Rossberg
Act IV, Sc. 3
Arth
Kulm
Staffelegg
Känzeli
Goldau
Steinen
Act I, Sc. 2
Haken
Kleine Mythe
Grosse Mythe
LOWERZER SEE
Lowerz
Seewen
Schwyz
Weggis
Scheideck
Vitznau
Hochfluh
Muota
Gersau
Brunnen
Axenstein
Treib
Act I, Sc. 1
Seelisberg
Mythenstein
Muota Tal
Beckenried
Rütli
Act II, Sc. 2
Morschach
Seelisberger See
Teufelsmünster
Sisikon
Act IV, Sc. 1
Oberbauen
Tellsplatte
Bugglegrat
Axenberg
Hackmesser
Faulestock
Flüelen
Bannberg
Reuss
Altdorf
Act I, Sc. 3, 4
Act III, Sc. 3
Bürglen
Schächen
Schächen-Tal
Act III, Sc. 1
Act V, Sc. 2
Attinghausen
Sassigrat
Uri-Rotstock
Gitschen Tal
Act II, Sc. 1
Act IV, Sc. 2
Surenen Pass
Surenen Alp
Geissberg
8°30'
L.L. POATES, ENG. CO., N.Y.

NOTES.

[Numerals refer to page and line of the text.]

Act I. Scene I.

The time of the action is the late forenoon or early afternoon of October 28th (1307). Cf. line 146 and note.

The place of the action is near Treib on the western shore of that part of Lake Lucerne which is called Urner See, in the canton of Uri. Almost directly opposite is Brunnen in the canton of Schwyz.

The stage presents a wonderfully beautiful view. In front is a rocky shore, with the lake just beyond. Off across the water are green fields and the roofs of villages and farmhouses glistening in the bright sunlight. In the far distance, on one side, are the snowy peaks of lofty mountains: on the other side we see the strange fantastic peaks of the Mythen capped by clouds. In the foreground a hut with a bench before it, a path leading to the water and another leading upward and off the scene to the side, complete the stage setting. The ear is greeted by sweet melodies of distant singers, with which the herd bells harmonize.

Page **1**, S. D. **Vierwaldſtätterſee**: lit. *lake-of-the-four-forest-cantons* (-ſtätte, cf. English *-stead* in *homestead*), the lake of the four cantons, Uri, Schwyz, Unterwalden, and Lucerne, which lie on its shores; in English, *Lake Lucerne*. It is one of the most beautiful lakes in the world; the peaceful, pastoral landscape along its shores, contrasting with the wild, lofty, snow-covered mountains beyond, makes a picture which, once seen, is never forgotten. Its length from Lucerne to Flüelen is about 25 miles; its width differs from half a mile to two miles; its greatest depth is about 700 feet.

Schwyz: pronounce Schwiez. There is a canton of this name and also a town, the capital of the canton. The canton must not be confused with Die Schweiz, the modern name for the whole country.

ſieht man: *are seen.* The translation of man by *one* should be discouraged.

Haken: lit. *Hook.* Schiller, who was never in Switzerland, and had therefore to depend on his books and friends for his descriptions of the country, wrongly gives this name to the whole mountain ridge northeast of the town of Schwyz. The Haken is a single peak, 4900 ft. high. The Spitzen makes it probable that Schiller had here in mind the two remarkable peaks known as Der große Mythen, 6460 ft. high, and Der kleine Mythen, 5800 ft. high.

Eisgebirge: this must mean those of the canton Glarus directly east. Here Schiller is again either misinformed or uses poetic license, for the Glärniſch (cf. line 2665 and note) is not visible from Treib.

Kuhreihen (also Kühreihen or Kuhreigen): lit. *cow-song;* there is no English equivalent. It is a simple, plaintive melody without words, a kind of yodel with long-drawn-out notes, and sung slowly. The Swiss herdsman uses it to call his cows at milking time or when they are widely scattered over the mountain slopes. Sometimes, instead of being sung, the Kuhreihen is played on the long Alphorn (cf. S. D. after line 3270), which intensifies the effect. There is no one melody common to all the cantons. At the French court it was forbidden to play these airs, because this caused the Swiss in the king's bodyguard to desert; so homesick does it make the Swiss to hear these melodies in a foreign land (cf. lines 844–847). This is the theme of the well-known song, Zu Straßburg auf der Schanz, and of Mosental's Deſerteur. Schiller employs the Kuhreihen here in order to give local color, so that even before a word is spoken the audience may feel itself in Switzerland.

harmoniſche Geläute: notice the poetic and dramatic effect of these harmonious chimes. Pitched in the same key with the songs, they make a beautiful and striking accompaniment.

bei eröffneter Scene: *i.e.* after the curtain is up.

noch eine Zeit lang: what is gained by leaving the scene for a time without action and actors? Such stage directions always have a reason; it will add much to the enjoyment and interest of the student, and will stimulate his imagination as well, to find explanations for them. Notice here the poetic effect; also the dramatic effect, especially in contrast with the haste and go of the rest of the scene.

Line 1. **Es lächelt der See,** *i.e.* der See lächelt. Es is expletive; cf. Appendix C, 3, *b*. What poetic figure is this? Cf. Appendix B, **4. ladet:** for ladet ein; cf. Appendix B, 5.

4. **Wie Flöten ſo ſüß:** poetic order; cf. Appendix B, 8. What is the prose order? The student will develop a sense for the beauty of the lines if he will contrast and compare, both in the German and in the English translation, the prose order with the poetic order; he will learn also to discover the increased dramatic intensity and the emphasis of the idea to be conveyed by the line.

8. **die Waſſer:** poetic plural; cf. Appendix B, 6. **ihm:** dat. of the personal pronoun in place of a possessive adjective; cf. Appendix C, 5, *a*.

9. **es ruft:** *there comes a voice.* es is indefinite subject; cf. Appendix C, 3, *a*.

10. **Lieb:** undeclined; cf. Appendix C, 6, *a*. **biſt:** sc. du; cf. Appendix C, 2, *b*. Notice the effect of the omission of the subject. **mein:** the spacing indicates emphasis.

12. The power of the water to draw men into it, often to their death, is a part of the superstitions of every people. The Swiss lake Schwellſee, or Lake Calandari, was believed to have the fatal power of drawing into it any one who fell asleep on its banks. Cf. Goethe's Der Fiſcher, Heine's Lorelei; also the stories of Hylas, the Sirens, etc. Notice the division of this song into two verses: The Dream; The Awakening.

14. **ſonnigen:** the strong adj. decl. is more usual.

PAGE 2, line 15. **Senne:** not a proper name, but the common name given to herdsmen. Cf. English *sonny*. Where there are many helpers the Senn is the boss, the Hirt takes care of the cows, and the Handbub acts as common helper.

17. **Wir fahren zu Berg:** Senn is just now leaving the mountain pastures for the winter, and here promises to return in the spring *driving (his cattle) up the mountain.* The cattle are started from the winter stables in the valleys late in May or early in June; but the highest mountain pastures are not reached until late June or early July. The return to the winter quarters in the valleys begins in early September, and not, as here indicated, as late as November. Cf. lines 62, 205–206. **fahren, kommen:** present tense for the future; what is the effect? Cf. Appendix C, 11.

19. **neu:** South Germans and the Swiss pronounce eu like ei; here it must be so pronounced in order to rhyme with Mai.

17–20. Notice the unusual and highly poetic word order; cf. Appendix B, 8. What is the prose order?

20. Brünnlein: the so-called Maibrunnen, because they are active only from May to September, when the snow melts. Note in this song, also, the division into two parts: The Farewell; The Promise to Return.

25. Es is expletive; cf. Appendix C, 3, *b*, and line 1. The noise of falling avalanches and the bursting ice of the glaciers makes a continuous rumbling not unlike thunder. Cf. lines 38 and note, 1780–1781 and note.

26. Nicht grauet dem Schützen: *the hunter is unafraid;* es as logical subject is understood; cf. Appendix C, 2, *b*. grauen is used as an impersonal intransitive with its real subject in the dative as a kind of dative of interest.

25–30. Notice the extended forms grauet, pranget, grünet; cf. Appendix B, 2.

31. ein neblichtes Meer: *a sea of clouds* (or *mists*); an acc. abs. From the tops of high mountains the clouds, seen from above, look like an ocean. When the clouds break or open up, the green fields can be seen below.

35. den Wassern: *i.e.* the clouds, not the waters of the land below.

36. Feld: *i.e.* die Welt of line 34. This last song foreshadows Tell, the hunter, and shows some excellent reasons why a hunter is made the hero of the play. Here again there is a division into two parts: The Mountaintop; The World Below.

S.D. **ein dumpfes Krachen:** the awe-inspiring and ominous crashing and rumbling of the glaciers and avalanches as they break and slide down the mountain sides. Cf. lines 25, 38, and notes.

Schatten von Wolken: not the clouds themselves, but the shadows cast by them upon the sunlighted landscape. This is more effective than to show the clouds themselves, and is better adapted to the symbolic significance of the scenery to the action that follows.

In a very real sense the three singers are parts of the scenery just as the mountains and the lake before us, and so do not need to be named until the action begins. The whole scene, so far, is symbolic of the state of the country before the oppression of the tyrants began. Just as this beautiful scene is symbolic of the peace and happiness of the people, so the storm that now approaches, and which reaches its height during the scene that follows, is symbolic of the threatening tyranny of the governors. The parallel is carried so far

that Ruodi is made to speak of the storm as the Talvogt (line 38), thus directly likening it to the Landvogt. Thus, even before the action has begun, Schiller strikes the note of conflict.

Page 3. **Ruodi**: pronounce R(u)o'di in two syllables, running uo together; familiar for Ruodolf, modern Rudolf. **Werni**: familiar for Werner. **Kuoni**: pronounce K(u)o'ni; cf. Ruodi above, familiar for Kuonrad, modern Konrad. **Seppi**: familiar for Joseph.

37. **Jenni**: pronounce Yen'ni: familiar for Johann; cf. English *Johnny*. These characters are all inventions of Schiller. Ruodi, coming out of the hut, looks at the sky; having finally made up his mind that a storm is coming, he proceeds to fasten the shutters of the hut. While thus engaged he sees Jenni in the boat and calls sharply to him. As Jenni lands, he and Ruodi carry the nets and fish baskets from the boat to the hut. The boat is then drawn upon the shore under the projecting roof of the hut.

38. **Talvogt**: *the dreaded lord of the valley*. The personification in lines 38–39 is especially effective. **Firn**: there is no English equivalent. It is really the snow of the preceding year, or perhaps of several years, that has become solid and formed glaciers, and so the word is often applied to the glaciers themselves. When the warm winds cause it to melt suddenly it cracks with a loud roar.

39. **Mythenſtein**: Schiller is mistaken or confused. He must mean here the Mythenſtock, the larger one of the two peaks mentioned in the opening stage directions. Cf. note on Hafen. In line 725 the real Mythenſtein is meant. Cf. note, line 725. **Haube**: *hood* or *cap*. In the case of certain mountains it is considered a sure sign of rain when a cloud settles around the top. Compare the saying about Mt. Pilatus near Lucerne:

> Hat Pilatus einen Hut, dann wird das Wetter gut;
> Hat er einen Kragen, dann kannſt du's wagen;
> Hat er aber einen Degen, ſo gibt's Regen.

40. **bläſt es**: *there is a cold blast;* es, indefinite impersonal, cf. Appendix C, 3, *a*. **Wetterloch** (or Windloch): a name sometimes given to a deep narrow crevice or cave (Loch) in the rocky cliffs, from which in summer a cold wind comes, because the air within is cooler than that without. A steady cold wind from one of these *weather-holes* means fair and settled weather, but a sudden warm blast is a sign of storm.

While Ruodi and Jenni are still busy about the boat, and as Ruodi speaks his last line, Kuoni enters. The student should try to picture the action to himself as it progresses. The actors do not necessarily all come in in one group, even though the stage directions might lead one to think so. Nor do they always enter at just the line indicated in the text. Furthermore, they do not just stand around saying their lines, and doing nothing except what is indicated in the text. The stage copy of a play is filled with directions that do not appear at all in the printed play for the general public. Let the student put himself into the various parts, and plan out what would be the natural and rational thing to do while a line is being spoken. The notes will supply additional stage directions, explanations, hints, and suggestions to assist the reader in visualizing the play.

42. 's kommt: cf. Appendix, B, 1. Kuoni thinks that his sheep are eating grass with such eagerness because they know that a rain is coming which will prevent them from grazing. Compare with the notion that chickens will run to shelter if they think that a rain is only momentary, but will continue to eat if they think the rain will last some time. We must suppose that the sheep and cows are on the mountain slopes to the right and left of the scene.

44, 45. It will be noticed that each of the three men predicts the storm by signs best known to him on account of his occupation. Such signs are mere superstitions, and not based on actual facts.

46. Kuoni, after looking at the threatening sky, is just about to go to see about his cows when Seppi enters with the milk pail. **ſich verlaufen:** sc. **hat**; cf. Appendix C, 10.

47. Seppi is not worried over his cattle. The cow that leads the herd wears a bell, and as she is generally the farthest away Seppi knows that his herd is not far off. His remark reassures Kuoni, who turns back and talks with Ruodi and Werni. **Liſel:** diminutive and familiar form for Eliſabeth. Cf. English *Lizzie*. Swiss herdsmen often give their cows the names of women. **am Geläut:** *by the tinkling of the bell: i.e.* such bells as make the harmoniſche Geläut mentioned in the opening stage direction. Every Senn has a set of bells for his herd, never less than two, frequently three, and often representing a value of $100. These bells are tuned to chord.

48. die geht: *she goes;* lit. *that one goes.* The demonstrative is used in place of a personal pronoun. Cf. Appendix C, 2, *a*.

49. ſchön: undeclined, why? Cf. Appendix C, 6, *a*. **Meiſter Hirt:** Kuoni may really be the head herdsman; but it is a very com-

mon custom to address one of subordinate station by a higher title, either for politeness or to please him.

50. Such frank questions are characteristic of simple folk everywhere. Cf. Act IV, Sc. I. **Landsmann:** *fellow-countryman;* both are from Uri. This is a very common mode of address among Germans. Do not confuse with Landmann (line 1056), *farmer* or *peasant.*

51. Bin: cf. Appendix C, 2, *b.* **'s iſt:** cf. Appendix B, 1.

52. Attinghäuſers: the Baron Werner von Attinghausen, a rich noble who appears in Act II, Sc. I. **zugezählt:** *intrusted.* It was a common practice for the owners to rent, or let on shares, different herds to different herdsmen.

PAGE **4**, line **53. Wie ſchön . . . ſteht:** *how becoming the ribbon is to the neck of the cow.* This is the ribbon by which the bell was hung about the neck of the cow.

54. Das: to make das refer to the preceding line is awkward. It is easier to make it refer to the clause daß ſie den Reihen führt.

55. nähm' ich: inversion because wenn is omitted; cf. Appendix C, 9. **nähm':** subjunctive of condition contrary to fact; cf. Appendix C, 7, *a*: or a potential subjunctive; cf. Appendix C, 7, *d.* **ihr:** dative of separation or of disadvantage; cf. Appendix C, 5, *b.* **hörte auf:** the imperfect subjunctive in place of the conditional; cf. Appendix C, 7, *a.*

That cows have any such ideas is hardly conceivable; yet it is a common thing to see such intelligence ascribed to domestic animals by their fond owners.

56. Ihr ſeid nicht klug! lit. *you are not intelligent;* but it is not meant to be taken so seriously but rather in the sense, *you don't know what you are talking about.*

57. Iſt bald geſagt: *is easily* (or *soon*) *said.* Werni as a huntsman is conscious of his superior knowledge about animals, for Ruodi is only a fisherman. The subject of iſt is es or das understood; cf. Appendix C, 2, *b.* **Das Tier:** generic article and not the demonstrative.

58. die wir: cf. Appendix C, 2, *c*, and line 1603.

59. Die ſtellen: emphatic demonstrative with the effect of a personal pronoun; cf. Appendix C, 2, *a.* **wo:** often used for wenn, but can here be translated literally.

60. 'ne: for eine; cf. lines 375, 403, 1876. The elision of ei is very colloquial. **warnet:** for warnt; cf. Appendix B, 2.

61. Mit heller Pfeife: a hoarse, piercing, long-drawn-out, whistling sound which serves to warn the others of danger. Compare the habits of other animals and of birds under similar conditions.

62. Alp: not the whole mountain but the high pastures where the grass is never mowed.

63. Die wünsch' ich Euch: *I wish you the same.*

64. kehrt sich's nicht immer wieder: *one does not always return.* The danger of hunting in the Alps is described in lines 1497–1508.

65. Ruodi has meantime been looking up the road and now points to the left. He speaks in great excitement. **gelaufen:** *a-running;* the participle to indicate manner; cf. Appendix C, 12.

66. Werni looks intently and then speaks with surprise and excited interest. **der Baumgart:** the familiar article with proper names; cf. Appendix C, 1. **Alzellen:** a small village not far from the river Aa and near the village Wolfenschiessen in the canton of Unterwalden. It is about nine miles from the lake. Baumgarten rushes directly to the shore and, seeing the boat, tries to unfasten it. In his haste and terror he fails. Looking around for some other means of escape, he sees the others and starts toward Ruodi.

PAGE 5, line **68. was gibt's so eilig:** *why this haste?* Throughout the play Ruodi is represented as a talkative man.

69. rettet: present for future; cf. Appendix C, 11.

70. denn: an intensive particle, often difficult to translate. Its force may often be best given by accenting the word in the sentence with which it is used; often its effect can be given by some such phrase as, *I should like to know.*

71. dicht schon: for schon dicht. Emphasis is secured by placing words out of the usual order. The emphasis is sought here for dramatic and not for poetic reasons.

72. Landvogts: *governor;* the imperial governor of a whole canton. The word Vogt in the sense of *governor* is found in a number of compounds; cf. Talvogt (line 38); Burgvogt (line 77), *the governor of a castle* and subordinate to the Landvogt; Reichsvogt (list of characters), *imperial governor*, a title used interchangeably with Landvogt. Beringer von Landenberg (cf. line 282 and note) is here meant.

73. Mann des Todes: *I am a dead man.* Mann is here used in the old sense of vassal or subject; cf. the English (*hired*) *man*, and *men.* The phrase means, therefore, *a subject of death*, death being thus personified as a master or overlord. Frequently the Mann is omitted

and the phrase reads, ich bin des Todes. des Todes is a predicate genitive of possession ; cf. Appendix C, 4, *b*. As Baumgarten mentions the governor, the others approach him with gestures expressing both curiosity and apprehension. Ruodi has a perfect right to know why Baumgarten is being pursued before he agrees to help him from arrest.

77. **Roßberg :** a fortified castle on the Alpnach Lake in Unterwalden, three miles from Stanz. Its ruins are still to be seen there. **ſaß :** *lived ;* lit. *had his seat*, i.e. as judge or magistrate. Archaic and poetic ; cf. Appendix B, 3, *a*. Though Baumgarten uses the past tense, the others do not appear to notice it.

78. **Wolfenſchießen :** the name of a noble Swiss family which took its name from the village of that name in Unterwalden. The whole family, with the exception of this one man, is described by Müller as very patriotic. He was one of the younger Swiss nobles who took sides with Austria against their own country, because they were attracted by the splendor of the court and believed that they could gain honor and a great career only through the Austrian rulers ; cf. lines 869 ff.

PAGE 6, line 80. The case against Baumgarten is complete. Up to this point he is to the others more than a murderer, for his victim was the governor whom, as the legal representative of the emperor, they were bound to respect and obey. Baumgarten is (line 79) himself affected by the awfulness of his deed, and speaks of it in a manner far different from that which he uses in lines 96–97, where his words ring out with a note of defiance and of conscious rectitude.

81. **Was jeder freie Mann :** sc. getan hätte ; cf. Appendix C, 10, 7, *a*.

82. **Hausrecht :** according to Roman and old German law a man had a right to defend the sanctity of his home, even to killing the violator thereof. Compare the English saying, *my house, my castle*. Ruodi hesitates no longer, but goes at once to the boat to make it ready while the others are talking. The storm meantime is drawing nearer. Ruodi watches the sky anxiously, but the others are too much interested in Baumgarten's story to observe the weather. Lines 84, 87, 88–89 serve both to show the interest of the speakers and to break up what would otherwise be too long a speech.

85 **bös :** lacks ending ; why ? Cf. Appendix C, 6, *a*.

87. **ihm :** cf. Appendix C, 5, *a*.

89. **er :** but Ruodi is really doing nothing of the kind ; he looks in

turn at the blackening sky, the rising waves, and to the right whence the pursuers are expected. It is plain that he is hesitating about venturing the trip across the dangerous lake. This side-play is most effective in bringing to the audience a realization of the danger that threatens Baumgarten, who has won our sympathy by his story. We become more and more impatient at the delay, and our fears of the storm become greater; so that, when Tell finally comes in, our emotions have been sufficiently aroused to make us feel the real heroism of Tell's deed. **losgebunden**: sc. hat; cf. Appendix C, 10.

91. gelaufen: *a-running;* cf. Appendix C, 12. **in der Angſt des Todes**: poetic for Todesangſt; *in mortal fear.*

92–95. The excitement of the speaker is emphasized and the effect upon the audience intensified by the omission of all introductory words of saying or exclaiming. In such cases the German often uses quotation marks, even though the statement is in indirect discourse. The verbs are in the subjunctive; cf. Appendix C, 7, *b.*

92. lieg': *was stopping at.* A nobleman had a legal right to stop at the home of one of his dependents for food and shelter.

93. ihm: dat. of interest, not dat. of possession; cf. Appendix C, 5, *b.*

94. Drauf . . . von ihr: *thereupon he had made improper proposals to her.*

96. friſch: *quickly.* This is a favorite word with Schiller. **hinzu**: *i.e.* to the house where the governor was.

97. ihm's: dat., why? Cf. Appendix C, 5, *a.* **Bad geſegnet**: when a servant had prepared a bath for his master he made over it the sign of the cross as a kind of blessing upon the water. Baumgarten here uses the expression ironically in the sense of, *I made him suffer for it.*

PAGE 7, line **101. mir wird nachgeſetzt**: *I am being pursued.*

102. verrinnt: *flies, runs;* a metaphor derived from the running sand in the hour glass, and here applied to time itself.

104. Geht nicht: *impossible.* The storm has come up very quickly, not an uncommon thing in mountain regions. Compare the situation at line 66.

107. Dem Nächſten: lit. *the nearest one*, hence, *neighbor, fellowman;* a Biblical word, used only in poetry or elevated language.

108. Es kann: expletive es; cf. Appendix C, 3, *b.* **ja**: intensive, *you know;* cf. note to line 187.

109. Der Föhn iſt los: *the Föhn is raging.* The Föhn is a warm

wind from the south or southwest. It blows most frequently in the spring and fall, sometimes for only a few hours, but often for a week or more. When it comes suddenly and hard it makes navigation on the lake dangerous. It benefits the country, however, by melting the snow, thus hastening the spring; and in the autumn it dries the hay and ripens the grapes.

111. **mein**: poetic for the longer form meiner; cf. Appendix B, 7: genitive after erbarmet; cf. Appendix C, 4, *a*. This line must not be taken as calling down a curse upon Ruodi, nor as a threat. It is a cry of despair.

112. **Es geht ums Leben**: *a life is at stake.* The repeated thunder and the growing intensity of the storm bring fear and despair to the audience as well as to Baumgarten. It is, altogether, an admirable preparation for the scene of the rescue.

Page **8**, line **114**. Ruodi speaks with mingled feelings of fear and defiance. He is not a coward; the audience must be made to see the risk he would run in attempting the passage over. To picture him as a coward would not enhance the bravery of Tell; it is rather the contrast between one brave man and another superlatively brave that will bring out the merit of Tell's deed.

115. **Kind**: here the old plural form; cf. English *wife and child.*

116. **Wie's brandet, wie . . . zieht**: *how the waters seethe and roll and eddy.* Notice the alliteration; Wie's, wie, wogt, Wirbel, Waſſer; cf. Appendix B, 4.

121. **Rettungsufer**: acc. absolute; cf. Meer, line 31. The lake here is from one half to two thirds of a mile wide. Ferryboats used to ply between the two shores at a very early period in history.

124. **hinübertrüge**: subjunctive, why? Cf. Appendix C, 7, *a*. Why, when the danger is so great, does Baumgarten not try to conceal himself somewhere, or go around the lake by land? Why does he not try the boat himself?

126. Werni, the hunter, is the first one to recognize his fellow-hunter, Tell. **der Tell**: familiar article; cf. Appendix C, 1. **Bürglen**: a village at the foot of that part of the lake called Urner See, not directly on the lake but a mile inland from Altorf. It is the traditional birthplace of Tell, and his home. The supposed site of the house is marked by a chapel adorned with pictures of his exploits. At Kuoni's exclamation Baumgarten, thinking his pursuers are at hand, gives expression to his despair. Werni's announcement does

not reassure him, and he views the newcomer with suspicion. The actors must be in such a position that Tell can take in the situation at a glance. **Tell:** citizen of Uri, son-in-law of Walter Fürst. That the story of Tell and his famous shot is without historical basis, but rather a legend, borrowed, with embellishments to suit the time and the place, from some ancient myth, is now generally believed by historians. The facts are as follows:

(*a*) Historians who wrote at or about this time (1307) knew nothing of Tell or his deed.

(*b*) In the parish and other records of the cantons, written within more than a hundred years of 1307, the name of Tell does not appear, although many forgeries have been attempted.

(*c*) The story of Tell is not found recorded until the end of the fifteenth century, in the *Tellenlied* and the *White Book of Sarnen.*

(*d*) The *Chronicon Helveticum* of Ægidius Tschudi, which is the real authority that fixed the belief of the Swiss people in the truth of the Tell story, is unreliable and fanciful. By Tschudi's own admission we know that he accepted without question and verification popular reports and traditions which the people brought to him, "to enhance the honor of the Confederation and of every canton in particular," on the ground that this "will cause them no harm whatever."

(*e*) There is no mention in the records of Austria of any rising of the cantons in 1307; not until 250 years afterward was such a revolt ascribed to this date. There is no record of a governor named Gessler, nor of the assassination of any Austrian bailiff; nor were foreign governors at this time appointed to rule over the cantons; on the contrary, they were ruled by men chosen from among the citizens of the cantons.

(*f*) The fact that there are many ancient versions of the story of a famous archer to be found among widely separated peoples makes it probable that the story of Tell was borrowed from the legends of some neighboring people, and gradually incorporated into the historical traditions of the Swiss people and finally accepted as true.

A story of a famous archer, almost identical with that of Tell, is found among the Turks and Mongolians, and among eastern nations that can by no stretch of the imagination be supposed to have either heard or read the story of Tell.

Such a story is found also in the Scandinavian *Wilkina Saga* of the third century, in which King Nidung requires a similar shot from Eigil.

Another version is that of Punker in the *Hexenkammer* of Otto an Rhyn. Punker was so famous an archer that at the siege of a castle he killed everybody at whom he aimed. To test his skill a small coin was placed in the hat of his son, which the father hit without injuring the boy. At the end Punker angrily declared that, had he hit his child, he would have shot with a second arrow the noble who had commanded him to make the shot.

Most like the Tell story is the one related by Saxo Grammaticus. Toko, a soldier in the army of King Harold Bluetooth (in the tenth century), has gained the envy and hatred of his comrades on account of his great skill as an archer. Once at a banquet he foolishly boasted that he could hit with his very first arrow a very small apple placed at a distance on a stick. This speech was reported to the king, who, thereupon, with envious malice, ordered Toko to shoot an apple off the head of Toko's own son. If he failed he was to die. Toko placed his son with his face away from him and bade him not to move when he heard the whizz of the arrow. He took from his quiver three arrows. Then he shot the apple with his first arrow. When the king asked him why he had taken two other arrows from his quiver, Toko answered that he would have killed the king, had his first arrow missed. Upon this the archer was compelled to undergo another test in order to show his skill as a skater. He slid down a steep mountain on snow-shoes into the sea. It was believed that he had perished there, but he escaped, and later killed the king from ambush.

A similar story is told in the English song on William of Cloudesly.

It is not unreasonable to believe that all these stories are based on some common myth in Germanic mythology, such a one as relates how Wotan draws his bow (the rainbow) and shoots his arrow (the lightning) into the heart of the Winter giant.

127. Tell's first words are an admirable introduction, showing us at once what kind of man he is. He speaks abruptly, quickly, and authoritatively; he says only what is necessary, never entering upon long speeches of questioning, explanation, or argument. Yet each sentence is full of meaning. We see in him a born leader, quick and ready to act where and when action is needed.

128. Alzeller: notice the formation of the adjective with er; cf. Attinghäuſers, line 52; and the English *New Yorker*.

Page **9**, line **133. fürcht't:** dialectic and colloquial for fürchtet; cf. lines 175, 1389.

135. zu wagen: sc. ist; the infinitive as predicate; cf. Appendix C, 13.

136. läßt . . . wagen: *everything may be ventured.*

S.D. The violence of the storm makes Tell's statement appear doubtful.

137. Höllenrachen: poetic compound; cf. Appendix B, 3, *a*.

138. täte: cf. Appendix C, 7, *a*.

139. brave: this word should rarely be translated, *brave;* it is nearly always used in the larger sense of *worthy, excellent, good.*

141. läßt . . . raten: *it is easy to give advice.*

141, 142. How does Ruodi say these lines? Notice that the situation is one that calls for almost superhuman bravery, and that the others, all landsmen, cannot appreciate this as well as the ferryman. The way to show, both to the characters on the stage and to the audience, how desperate the situation really is, is to make Ruodi say just what he does say.

143. Read: Der See kann sich (erbarmen), (aber) der Landvogt (kann sich) nicht erbarmen. The kann denotes possibility in both clauses and yet must be differently translated; *may perhaps, — can.*

145. wär's: inversion, why? Cf. Appendix C, 9. Subjunctive, why? Cf. Appendix C, 7, *a*. **leiblich:** a poetic word for the prose eignes; lit. (*child*) *of my body.*

146. kann: we expect könnte. The change to the indicative is very emphatic; notice how strong it draws the dramatic situation. Cf. Appendix C, 8. **Simons und Judä:** the saint day of Simon, the Canaanite (not Simon Peter), and of Judas, the son of James (not Judas Iscariot), is October 28, so that this line gives us the day of the year; the season has already been indicated in lines 16, 62.

147. There is a widely known superstition that lakes and rivers demand victims on certain days. Compare the English superstition as to Midsummerday. Of a similar nature are the numerous stories about dragons and other monsters that demand human sacrifices.

Was Ruodi a coward because he shields himself behind a superstition? It must be remembered that a superstition, firmly believed in, is a powerful argument. A man is not a coward just because he refuses to do the impossible or what seems so to him.

PAGE **10**, line **148**. **Mit eitler Rede:** *with vain words.*

149. dem Mann muß Hilfe werden: *the man must be helped.* werden for zu Teil werden.

153. Werni takes some credit to himself since a hunter is about to attempt the crossing.

154. Baumgarten grasps Tell's hand in gratitude. Ruodi and Seppi hastily untie the boat.

156. Nöten: a rare and poetic plural of Not; *dangers.*

159. wenn mir . . . begegnet: *if anything* (lit. *something human*) *should happen to me*, i.e. *if I should perish.* Tell himself realizes the great danger of his undertaking. Is this characteristic of a brave man?

160. was ich . . . konnte: laſſen for unterlaſſen: *what I could not help doing.*

161. Meiſter: in bitter irony and reproach. The word should be accented sharply.

PAGE **11**, lines **163, 164.** Ruodi speaks defiantly. At the same time the lines give the common reputation in which Tell was held by his countrymen. All wave their hands in farewell.

165. Schwimmer: a more vivid word than the commonplace Fährmann.

167. Die Flut . . . weg: *the waves roll over it.* Schiller here makes the characters on the stage tell the audience what he does not permit it to see; cf. Act IV, Sc. I.

170. angeſprengt: cf. Appendix C, 12.

171, S.D. Landenbergiſcher: cf. note to line 282. The First Trooper goes to the shore, the Second Trooper waits for an answer. It is impossible for horses to approach this shore, but the audience, of course, does not think of that nor care. It is more picturesque to use the mounted men.

173. Des Wegs: *this way;* adv. gen.

175. Reit't zu: dialetic and colloquial for reitet zu: *ride ahead.*

176. beilegt: *if you hurry;* lit. *to lay to;* ironically suggesting to the pursuers that they follow up the boat on their horses.

PAGE **12**, lines **181, 182.** A confused tinkling of herd-bells and the cries of Kuoni and Seppi are heard from behind the scenes; within the hut fire and smoke. In a sense, the destruction of herds and hut is a punishment because they did not help Baumgarten. This act of wanton violence serves to draw the sympathy of the audience entirely to the side of the people. In Tell we see already the coming savior In the chronicles Tell has nothing to do with Baumgarten's rescue. Why Schiller connected the hero of the play with this episode is evi-

dent. Note the effective contrast between the opening and the closing of the scene.

Note the vigorous movement of the dialogue throughout this scene, especially in contrast with the dialogue of the next scene. Note the easy division of the scene into parts; the beautiful introduction, the moving story of Baumgarten, his rescue by Tell, and the dramatic conclusion. Schiller has followed in each scene a logical and effective scheme which it will pay the student to study as models of composition.

Note the contrast between Tell and Ruodi. Such contrasts are not accidental. Schiller intended thereby to paint more clearly Tell's character. The student should notice the dramatist's skill in the use of contrast, not only for the purpose of developing character, but dramatic situation also. Tell is admirably drawn; a man devoid of fear, who does not first ask why a thing should be done or how, but who acts promptly and confidently where his eyes show him there is need. It should be noted, however, that Tell is not concerned about the political situation as a whole. This fact must be kept in mind if we are to understand the subsequent action.

This opening scene, with its romantic scenery, its admirable and masterly presentation of the character and the cause of the people, its striking introduction of the hero, its dramatic power, and its direct appeal to the audience, is one of the greatest scenes in exposition in dramatic literature. Goethe praised it as really an entire play in itself.

ACT I. SCENE II.

There is a general resemblance between this scene and that of Shakespeare's *Julius Cæsar*, Act II, Sc. II. Elsewhere in the play the influence of the great English dramatist is felt also. While Schiller was writing *Tell* he witnessed a performance of *Julius Cæsar* in the Weimar Theater, October 1, 1803. *Macbeth*, which Schiller translated, seems also to have been in his mind at this time. It is true that Shakespeare did profoundly influence Schiller both as to dramatic form and, in a lesser degree, as to

language; but this must not be understood to mean that Schiller, either consciously or unconsciously, was a mere imitator; for whatever Schiller wrote was his own.

Homer's influence upon Schiller is noticeable in the language, especially in the formation of compounded pictorial adjectives.

The Bible, with which Schiller was thoroughly familiar, has also left its impress upon Schiller's diction and thought.

But Tschudi's epic, almost Homeric style, seems in *Tell* to have most influenced the language, words and phrases being taken directly from Tschudi's narrative. This is a decided help in producing local coloring. Here, again, Schiller must not be accused of plagiarism or of imitation. While he borrows, sometimes bodily, he transmutes what he borrows and makes it his own.

The time of the action is the afternoon of October 28, about as long after Sc. I as it will take Tell and Baumgarten to reach Steinen.

The place of the action is Stauffacher's farm near the village of Steinen in the canton of Schwyz, on Lake Lowerz, and about three miles west of the village Schwyz. It is the traditional birthplace of Stauffacher. See map, and note the journey that Tell must take from Treib.

On the stage we see, to the rear, high mountains; nearer, the houses of Steinen. At one side of the stage is a pretentious house with many glass windows, and adorned above the gable with the coat-of-arms of Stauffacher; above the windows and on the walls are many-colored mottoes (cf. lines 211–213). Immediately before the house is a linden tree with a bench beneath it. On the opposite side of the stage and to the rear is a bridge over which the highway runs that passes the house in front.

S.D. **Stauffacher:** there was an old and influential family of this name. One Stauffacher was chief magistrate (Landammann) of Schwyz, 1313–1314, and still alive in 1341. The spot where the house is supposed to have stood is still shown. The character in the play is, however, Schiller's invention. **Pfeifer:** a well-known family of this name once lived in Lucerne. The character in the play is an invention, and is of no consequence in the action. **Lucern:** the name of a canton; also of its chief city which lies at the western end of the lake. The canton is only indirectly involved in the action, its

relations to Austria differing from those of the other cantons. In 1291 its ruler, the Abbot of Murbach, had sold it outright to the Habsburgs, so that it was directly subject to Austria. From Pfeifer's account we may judge that there was dissatisfaction in Lucerne also, and that there the longing for freedom was as strong as in the Forest Cantons; cf. lines 896 ff. For the relations of the three other cantons to the Habsburgs, see HISTORICAL ACCOUNT, p. 260. **kommen**: it is evident that this is the conclusion of a longer talk, the tenor of which is plain from lines 190–194.

184. Öſtreich for Öſterreich, used interchangeably as the meter requires; cf. line 194. Pfeifer means here not the duchy of Austria, but the Duke of Austria. It is common also in English to identify the country and the ruler in this way.

S.D. **186. will gehen**: *is about to go.* This idiomatic meaning of wollen should be carefully noted.

PAGE **13**, line **187. Bleibt doch**: *do stay.* The particles doch, ja, ſchon, and wohl are used as intensives. It is often impossible to translate them, and so their effect on the thought must be shown in other ways. See the vocabulary.

187, 188. Homeric: cf. *Iliad* 6: 224–225:

> Henceforward I will be thy host and friend
> In Argos: thou shalt be the same to me
> In Lycia when I visit Lycia's towns.

189. Viel Dank: a common expression that declines an invitation while at the same time giving thanks for the proffer of it. **Viel**: ending omitted; cf. Appendix C, 6, *b*. **Gerſau**: a village in Schwyz, on the north shore of the lake, west of Brunnen.

190. Was auch Schweres: *whatever hardships;* auch here has intensive, and not concessive force.

193. As the emperor was elected, it was possible, on Albrecht's death, that some family other than the Habsburgs might enjoy the imperial dignity. In that case the canton could continue to govern itself within the empire, provided it had not in the meantime yielded to Austria.

194. Seid ihr erſt: inversion, why? Cf. Appendix C, 9. Note the balance of the two clauses. Pfeifer's advice is excellent; it becomes the fixed policy of the Swiss people; cf. lines 492, 1437, 1458-1461.

S.D. **194. eine Zeit lang:** what effect will this pause have on the audience? Notice how it centers the interest upon Gertrude and upon what she will say.

195. Gertrud: Schiller, for some reason, possibly for the sake of the meter, changed her name from that preserved by tradition, Margareta Herlobig. The character in the play is Schiller's invention. Gertrude speaks urgently and passionately, yet with self-control. There is danger of reading her lines with too much sentimentality or false pathos. There is fire, determination, and lofty idealism in what she says, but she is neither a sentimentalist nor a masterful man-woman. **Freund:** why not Mann?

195 ff. Cf. Shakespeare's *Julius Cæsar*, Act II, Sc. I:

Portia. It will not let you eat, nor talk, nor sleep,
And could it work so much upon your shape
As it hath much prevailed on your condition,
I should not know you, Brutus. Dear, my lord,
Make me acquainted with your cause of grief.

* * * * * *

You have some sick offense within your mind,
Which, by the right and virtue of my place,
I ought to know of; and upon my knees,
I charm you, by my once-commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy. . . .

196. Emphatic order; cf. the effect of the same statement in the normal order.

200. meine Hälfte: cf. the effect if stated in the normal order.

203. Scheunen were only for grain and hay. Ställe is in the same construction as Zucht; the singular iſt is used because the last-named subject is singular.

204. Der glatten . . . Zucht: *the herd of sleek and well-fed horses.*

208. Stammholz: *massive timbers;* really the wood from the trunk of the trees. **neu gezimmert:** *just built.* The house was new.

PAGE **14**, line **209. nach dem Richtmaß . . . gefügt:** *accurately measured with the square and joined.* Cf. Homer's *Odyssey* 5 : 245:

Trees then he felled, and soon the task was done.
Twenty in all he brought to earth and squared
Their trunks with the sharp steel ; and carefully
He smoothed their sides, and wrought them by the line.

210. glänzt es : *its many windows reflect the brightness and comfort within.*

211. bunten Wappenſchildern : *many-colored coats-of-arms ;* not only the nobles, but free-born families also, had a right to them. Usually only the escutcheon of the man of the house was painted upon the dwelling, but sometimes there was added that of the wife's family ; sometimes that of the canton also.

212. weiſen Sprüchen : *wise sayings* or *mottoes.* To paint such sayings high up on the gables and above the doors and windows was once a widespread practice, and is done even to-day in South Germany, Switzerland, and Austria. These Sprüche are proverbs, or pious and, sometimes, humorous verses of from two to six lines. The number on any one house varied with the taste of the owner. Gertrude is in no sense boastful. The point of her argument is that it can be no small thing that can bring unhappiness to Stauffacher who has so much to be happy over.

214. Wohl : *it is true that ;* conceding the truth of what Gertrude has said.

216. wie verſtehſt du das : *what do you mean by that.* But Gertrude knows already ; cf. line 251. It is just her way of urging Stauffacher on to act.

217. In reading Stauffacher's lines care should be taken to read them with proper feeling. Stauffacher is not discouraged nor afraid. He has been thinking the situation over, and with his customary caution has not yet come to a decision. When once he makes up his mind on how to act he is ready enough to do all that he thinks necessary. He is here frankly stating the case for and against action, and awaits advice from Gertrude, who is vitally concerned in anything he may do.

218. Das ſchön Vollbrachte . . . überdenkend : *passing over in my mind all that has been so well accomplished.* He is thinking not merely of the house, but of all their material progress.

219. Küßnacht : a village in Schwyz on the northernmost arm of the lake. Near the village are still to be seen the ruins of a castle, said to have been Gessler's.

220. **Der Vogt:** Gessler; cf. note to line 1854, S.D.

223. **Herrn:** note the various translations the English requires for this word: *gentleman, Mr., liege-lord, master, sir, God, Lord.*

226. **bösmeinend:** *with evil purpose* or *intent.* Gessler's question sounds civil and innocent enough, but he hoped to catch Stauffacher with it.

228. **ist meines Herrn:** pred. gen.; cf. Appendix C, 4, *b.* Stauffacher held his property as a fief (Lehen, 229) from the emperor. Under the feudal system the overlord was supposed to own everything and to grant lands or other property, or rights and privileges, to a vassal in return for allegiance and service. On the death of an overlord the fiefs had to be renewed. If the holder of a fief died, or if for some act he forfeited his right to his possessions, the overlord could grant them in fief to some one else.

229. **Und Eures, und mein Lehen:** the Eures is here ambiguous. Schiller took the whole speech directly from Tschudi. Construe Eures as parallel to meines, *i.e.* as Eures Herrn, so that Stauffacher is made to say: *this house belongs to the Emperor, who is your overlord as well as mine, and I hold it in fief from him;* in other words, Stauffacher admits the overlordship of the Emperor, but denies to Gessler any authority over this fief. This is the strictly legal aspect of the case. mein should be slightly accented. Gessler understood Stauffacher in this sense, since his angry answer is a denial of such a claim.

232. **Auf seine eigne Hand:** *on his own initiative.* **also frei:** *thus independently;* also should never be translated *also.*

PAGE **15**, line **237**. Stauffacher seems to think he has as yet no reason for setting himself openly against the governor. Gertrude shows him how serious the situation really is, and that he must act if he is to save himself.

238. **Magst du:** *do you care to.*

240. **Ibergs Tochter:** there was a Konrad ab Iberg who was Landammann of Schwyz in 1311. Iberg is a small town some six miles east of the village of Schwyz. By making Gertrude the daughter of a chief magistrate, Schiller prepares us for her good, sound political judgment. **rühm' ich mich:** *I am proud to say;* an expression of pride and not of conceit. Cf. Shakespeare's *Julius Cæsar*, Act II, Sc. I:

> *Portia.* I grant I am a woman, but withal
> A woman that Lord Brutus took to wife:

I grant I am a woman, but withal
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded ?

241. vielerfahrnen: Homeric; *a man of wide* or *much experience.* Notice the simplicity and poetic beauty of this description. The passage shows also how keen was the interest of the people in political questions. They knew their rights and did not intend to have them trampled upon.

244. Pergamente: lit. *parchments*, but here is meant the writing upon them, *i.e. the charters of rights and liberties* granted to the Swiss by the emperors.

Iberg had these valuable papers in his possession not only because he held high office but also because of his high personal standing among his countrymen. The order is changed for metrical reasons.

247. The line casts an illuminating light upon Gertrude's character. **manch:** cf. Appendix C, 6, *b*.

253. Hindernis . . . nicht: a peculiar construction from older German where the use of a second negative after a negative, or after a noun or a verb with the idea of negation or prevention, was a common construction; lit. an obstacle resulting in the not doing of something. Translate daß by *so that*, and so preserve the negative.

254. Schwyzer: primarily the inhabitants of the canton of Schwyz, but now applied to the inhabitants of the whole country. Schiller here uses the singular as a collective; this is more forceful than the plural. **dem neuen Fürstenhaus:** *i.e.* to Austria and not to the Empire. **neuen:** because the Habsburgs had become dukes of Austria only about thirty years before the time of the action of the play.

257. gehalten und getan: *have always done.*

258. lüge: *if I am wrong.* The lit. *lie* is too strong here.

PAGE **16,** line **260. glücklich wohnst:** *dwell prosperously.* In a certain sense Gessler and Landenberg were not as fortunate as Stauffacher. As younger sons (jüngrer Sohn, 267) they had inherited neither castle nor estates from their fathers; such property descended only to the eldest son; the younger sons received only the title of knighthood (Rittermantel, 268), and possibly a sword.

263. zu Lehn: in this respect, also, Stauffacher was better off than

the governor. Stauffacher was subject to the Emperor, but not to the Duke of Austria, whereas Gessler was directly subject to the Duke.

264. So gut: *as well as:* the second *as* of the English is often not expressed in German. **Reichsfürſt:** Gertrude means that Stauffacher is like the highest nobles of the Empire because he is the immediate vassal of the Emperor. This Gessler was not. This does not mean, of course, that Stauffacher was the equal of a prince in every way, since fiefs were of different kinds and value, but that he stood in the same relation to the Emperor as did any prince, in that he owed allegiance to no one else. If then the Emperor were from any other family than the Habsburgs, Stauffacher would bear to him the same relation as the Duke of Austria, whereas Gessler would still be dependent upon the Austrian rulers.

266. den Höchſten in der Chriſtenheit: when the Roman Empire was divided, in the year 395, there was created an emperor of the East (Constantinople) and one of the West (Rome). After 800, when Charlemagne was crowned by the pope as Emperor of Rome, the German kings took the title and enjoyed the titular rank and rights of Roman Emperor. The popes did not recognize the East as truly Christian, and thus the Kaiſer des heilgen römiſchen Reiches deutſcher Nation, as the emperors styled themselves, were regarded by the western countries and the Latin Church as the heads of the whole Christian world. Cf. lines 305, 870.

270. Mit ſcheelen Augen . . . an: *with the jealous eyes of venomous envy.* Why Gessler should envy a farmer like Stauffacher, Gertrude has already made clear.

273. Bis er . . . gebüßt: *until he has satisfied his evil purpose against you.*

274. baut vor: *takes precautions;* a very poetic word, giving the idea of building a defensive fortification. **iſt zu tun:** *is to* (or *can*) *be done;* cf. Appendix C, 13.

275. Note the skill with which Gertrude conducts her argument. First, she pleads for a wife's right to share her husband's cares; then, she shows that she can understand the troubles that worry him. Here the main argument begins. She points out to Stauffacher that the disaffection of the Swiss toward the government is to be the excuse by which Gessler will seek to justify his personal envy against Stauffacher; so that Stauffacher is bound to suffer no matter whether he acts openly against the governor, or passively and patiently endures all the governor does to him. Stauffacher's personal safety is bound up

with his country's cause; only by freeing his country of its oppressors will Stauffacher be able to save himself. Gertrude's appeal is, therefore, doubly strong; for she calls upon his patriotism as well as his self-interest.

277. **Ob**: *on account of;* here the archaic and poetic preposition. Do not confuse it with the conjunction ob, *whether.*

279. **im Urner Land**: *in the land of the Urners, i.e.* the people of the canton Uri. Cf. the English proper adjective in *-er*, *New Yorker.*

281. **ſo ſchafft es frech**: *acts with a high hand;* cf. Appendix C, 3, *b.*

282. **Landenberger**: Beringer von Landenberg, the governor of Unterwalden, was a man of noble lineage, who fell in the battle of Morgarten in 1315. Landenberg, the Landvogt, is mentioned here rather than Wolfenschiessen, who was only Burgvogt. **drüben**: Unterwalden.

PAGE **17**, line **284**. **Gewalt-Beginnen**: *act of violence* or *tyranny.* The division of a compound over two lines is very unusual. It is poetic license, but it is not poetic.

286. **tät' es gut**: dialectic for wäre es gut; *it would be well.* Cf. Appendix C, 7, *a*; 7, *d.*

288. **möcht'**: cf. Appendix C, 7, *d.*

289. **So acht' ich wohl**: *then I really believe:* archaic and Biblical.

291. **Gaſtfreund**: a friend with whom one exchanges visits; cf. lines 187–188. Homeric.

294. **angeſehen**: *respected.* Schiller likes to leave the first of two adjectives undeclined; cf. Appendix C, 6, *a.* This is not always for metrical reasons, for here the contracted form angeſehne would have satisfied the meter. **Herrenleute**: not the rich nobles only, but also rich peasants like Stauffacher, who held farms of their own.

295. **Die mir geheim . . . vertraut**: *who are intimate and trusted friends.*

S.D. Stauffacher stands up and walks thoughtfully to and fro; then he stops before Gertrude and speaks in a voice vibrant with emotion. She has made him see that something must be done; in fact, he had already thought of doing the thing she suggests (299). But he is not yet ready to act, partly because he is naturally conservative, and more particularly because he fears what an unsuccessful resistance against the government may cost. It is to this point that Gertrude must now address herself.

297–298. Mein Innerſtes . . . entgegen: *my inmost thoughts you show me clearly.*

299. zu denken ſtill verbot: read ſtill with denken, and not with verbot; *what I dared not even to think of in secret.* Cf. ſtillen in line 297; not in his '*quiet*' heart, for his heart was not that, but '*in the secret recesses of his heart.*'

303. friedgewohnte: *peaceful, peace-wonted;* poetic compound, reminiscent of Homer.

304. wagten: *how can we dare;* the subjunctive expresses the doubt in Stauffacher's mind: *you cannot really mean that we should dare.*

306. Der gute Schein . . . warten: *they are waiting merely for some plausible pretext.* The Austrians could not arbitrarily annex the Swiss cantons because this would offend the other states of the Empire; but they seek some excuse that will make it seem right and lawful to enter the country with an army and then to annex it as a conquered state. Stauffacher suggests here that the governors are deliberately trying to drive the people into open rebellion, with that very object in view. His argument is not that of a coward, but rather that of a man who weighs the cost. He does not attempt to deny the truth and force of Gertrude's argument; he shows her the difficulty of acting according to it.

PAGE **18**, line **312**. Notice the animated movement given to the dialogue by the alternate two-line speeches; cf. Appendix B, 10.

313. dem Mutigen: cf. English *God helps him who helps himself.*

315. Cf. Matt. xxvi, 31: "For it is written: I will smite the Shepherd, and the sheep of the flock shall be scattered abroad."

319. Der Krieg, der ungeheure: more poetic than der ungeheure Krieg; *war, the monster.* What figure of speech?

320. Wüßt' ich: inversion, why?

PAGE **19**, line **328**. **Die letzte Wahl:** *the final choice; i.e.* death.

331. Herd und Hof: *hearth and home;* alliterative couplet; cf. Appendix B, 3, *b*. **mit Freuden:** the old fem. sing. declen.; cf auf Erden, line 1084, and note; Sonnen, line 1107.

333. ſtehnden Fußes: *i.e.* he will go as he stands without further preparations, hence, *immediately, at once.*

334. mir: cf. Appendix C, 5, *a*. **Walter Fürſt:** Tell's father-in-law; cf. note, Act I, Sc. IV, S.D.

336. Bannerherrn: *banneret, standard bearer* of the soldiers of his canton in time of war. It was an office of honor, and only men of position, though not necessarily nobles, were chosen. **Attinghaus:** already mentioned in line 52; cf. note S.D., Act II, Sc. I.

341. weil: here in its old sense, *while*.

343. Gotteshause: probably the monastery St. Meinrads Zell at Einsiedeln, where pilgrims were wont to stop on their way to Italy; it is nine miles from Steinen; cf. note to line 519.

348. Such hospitality and piety are characteristic of the Swiss; cf. Act V, Sc. II.

S.D. **tritt Wilhelm Tell:** this assures us of the successful escape of Baumgarten. Thus this scene is connected with the preceding one. Since no mention is made of the storm, we must suppose that it has spent itself, or that it was local to Treib.

PAGE 20, line **351. ein Vater der Bedrängten:** shows the repute Stauffacher enjoyed among his countrymen; it explains also the bond of friendship between him and Tell.

352. sieh: not a command, but an interjection.

It is not necessary that we have here a scene between Tell and Stauffacher. We know why Tell has come, and the future action will explain all that took place between the men at this time.

Note the ease with which the scene falls into parts.

From Sc. I we know something of the conditions in Unterwalden; in Sc. II we are made acquainted with conditions in Schwyz. In Sc. I it is the fisherman, the hunter, and the herdsman who are the sufferers; in Sc. II we see the threatening attitude of the governors towards the rich, substantial and influential freemen who own and cultivate the farms. Sc. I, with its short speeches, rapid action, and elemental passions, appeals to the eye; Sc. II, with its long speeches, its tone of deliberation, and its lofty ideals of patriotism, appeals to the intellect and the reason. In both the feelings are profoundly stirred, but by very different means. Sc. I is the picture of the fight of the individual against his personal oppressor; in Sc. II the danger to the individual is merged with the danger to the whole country. Sc. I leads to no betterment in the affairs of the oppressed; Sc. II sets in motion that train of events that is to end in peace, safety, and liberty.

It is true that Gertrude's immediate concern is purely individual —her husband's danger; yet it is she herself who shows what alone can save, not only the individual, but the country with him. If resistance against Austria is to be successful, it must be through the united action of the whole people; it is Gertrude who first sees this clearly.

This scene introduces Stauffacher, an important character in the play. As in the case of Tell in Sc. I, so here in Sc. II, Schiller has been most successful in drawing character. We recognize in Stauffacher a man with a lively sense of justice and high moral ideals, deliberate in judgment and in action, but resolute and determined when he has once decided upon a course of action.

It is not chance that Schiller introduces Stauffacher, rather than Fürst or Melchtal, immediately after Tell. The contrast in the characters of the two men is at once apparent. They supplement each other admirably, Tell, the man of action, Stauffacher, the man of thought, and Gertrude, with her noble intuitions. Safety and deliverance from tyranny rests with heroic, determined, unselfish souls like these, and success was sure to come.

ACT I. SCENE III.

The time of the action is the afternoon of the same day as that in Sc. I and Sc. II, or, considering the time it takes for Stauffacher and Tell to come the distance from Steinen, it may be the day following. The place of the action is Altorf, the chief village in canton Uri. It is about two miles south of Flüelen, the landing place at the southern end of the Urner Lake, and lies in the valley traversed by the rivers Reuss and Schächen.

On the stage, to the side and rear is a large building of massive masonry, seemingly built on a hill. The back wall is already finished, and gives an idea of the size and strength of the whole. Workmen are busy on the front wall, some laying stone, others bringing materials. On the roof a slater is at work, at times visible to the audience, at times working on the side of the building away from the audience. In the background, at the foot of the hill, are the houses of Altorf with the mountains beyond.

S.D. **bauen**: *being built;* but cf. English inf. in *-ing*, *building.* **wird eben gebaut**: *work is now going on.* **Fronvogt**: the overseer of work that had to be done for a feudal lord by his vassals in lieu of taxes (Frondienſt, 367). Compare the working out of taxes on public highways still practiced in parts of the United States. **Steinmetz**: *the master stone mason;* but it may also be his name.

353. gefeiert, zugefahren (354): commands given in the participle are more peremptory than an imperative. **Nicht lang . . . friſch**: *no shirking, get to work.*

354. Herbei . . . gefahren: *this way with the stones*, etc. Compounds of hin and her are often used as complete commands without a verb. Cf. herein, *come in;* hinaus, *out with you.*

355. daß: for ſo daß or damit.

356. Gewachſen: *well along.* **ſieht**: ind. for subj. **Das ſchlendert**: *those fellows crawl along;* the demonstrative das, as a collective, or applied to a single person, is used to express contempt.

357. Heißt das geladen: an exclamation and not a question; *do you call that a load!*

359. ſelbſt: read with wir and not with Steine. The action of the Fronvogt causes angry but subdued conversation among the workmen, the nature of which is suggested by the Erster Gesell. That all of them are working unwillingly, and therefore not fast and well, is evident from what follows; cf. lines 359–360, 377–378.

360. Twing: archaic for Zwing (370), for Zwinger or Zwinghof; a fortress built to overawe a people, and used as a prison; *keep.*

361. Was: he wants to know *what* they are saying; but was is sometimes used for warum, *why.*

362. als das Vieh . . . Bergen: *i.e.* the lazy life of a herdsman in caring for his cattle.

PAGE **21**, line **365. Eingeweid'**: *heart;* lit. *entrails;* cf. English, *bowels of compassion.*

368. Sorgt ihr . . . Amts: *you mind your own business, I'll attend to mine.* Cf. Appendix C, 4, *b.*

369. The question is intended to irritate the Fronvogt and causes his angry and contemptuous answer.

370. Zwing: lit. *authority, jurisdiction;* the owner of such a castle (Burgvogt, or Burggraf) had jurisdiction over the people living near it. Schiller here applies the word to the castle itself from which the jurisdiction is exercised. Gessler named this castle thus because he

intended through it to *keep* (cf. note to line 373) Uri in subjection. According to the older chroniclers, Keep Uri was not at Altorf but at Amsteg, about ten miles farther south, where the ruins of an old castle are still to be seen. Schiller follows Tschudi in placing it at Altorf.

372. The Gesellen repeat Zwing Uri with an ironical accent on Zwing, and laugh derisively. The Fronvogt apparently hears only the laugh, as that is all he mentions, and after line 376 goes out without paying any attention to what is being said. His silence may, of course, be only to show his contempt. The ihr in line 373 applies to the Austrians and is not the pronoun of direct address to the Fronvogt.

373. zwingen: a play on words, Zwing, zwingen. To imitate it, translate Zwing, *keep*, and zwingen, *to keep down*.

374. viel: why left undeclined? **man:** the order is due to the meter and is not poetic.

375. bis ein Berg . . . wird: *until they make a mountain.*

Page **22**, line **378**, S.D. Stauffacher had intended, as we know from line 334, to visit Walter Fürst at Altorf, and since Tell must pass through Altorf to get to his home in Bürglen, the two make the journey from Steinen together. Baumgarten is safe for the time being in Stauffacher's house. Thus this scene is connected with the preceding one.

379. hätt': optative subjunctive, expressing a wish that cannot be fulfilled; cf. Appendix C, 7, *c*.

Tell and Stauffacher, we may suppose, have overheard what has been said, from line 370, and so are informed as to the purpose of the building they see before them.

381. Uri . . . der Freiheit Land: Uri was the first of the cantons to obtain home-rule charters, in 1231, nearly seventy-five years before the action of the play. Cf. Historical Account, III, p. 261.

382. gesehn: the inf. also is often thus contracted; cf. Appendix B, 1.

383. wer: here the relative, *whoever*.

385. Stauffacher's exclamation is spoken at the same time with Steinmetz's lines following. Matters have gone further than he had expected; the danger from the Austrian governors is greater than he had supposed. **Flanken:** *bastions* or *walls*. It is not quite clear what Schiller means here; probably the retreating walls of a bastion, or perhaps, by a figure of speech, the bastions themselves.

387–388. Tell's answer becomes very significant in the light of lines 2859–2864, where these lines seem like a prophecy. To feel the full effect of Tell's words we must put before our imagination the same contrast that he sees between the puny little fortress and the great mountains round about. The Alps have served Switzerland many times as a defense against enemies from without; at the same time they have helped to foster that spirit of independence and love of freedom that has characterized the Swiss for ages.

388. **Das Haus:** *that* house; the art. with force of a demonstrative.

S.D. As Tell speaks the sound of a drum is heard in the distance. There is a growing excitement, and at last all stop work to see what is up. Erſter Geſell speaks at the first sound of the drum, Steinmetz, as the procession enters. The drummer is accompanied by a crowd, some entering before him, some with him, and some after him. The crowd is a noisy one and engages in all kinds of actions to show derision and contempt for the hat. The scene is capable of good comedy effects. **Ausrufer:** public proclamations were made by criers who, passing from place to place, gathered the people together by means of a drum or horn, and then read their announcements. We must suppose that this drummer has already read his proclamation elsewhere and has gathered the crowd along his route.

389. **will:** *means.*

PAGE **23**, line **390.** **Faſtnachtsaufzug:** *carnival procession.* Steinmetz thinks the procession is some merry-making. This anticipation of pleasure is soon rudely shattered by the grim reality of impending tyranny; an effective contrast that heightens the effect of the crier's proclamation. Faſtnacht is the evening before Ash Wednesday. It used to be a common custom to celebrate with masquerading, buffoonery, and all kinds of merry-making, the evening that ushered in the long season of fasting, repression, and prayer. **was ſoll der Hut:** *what is the hat for.*

391. The crowd pays no attention to the command of the drummer, hence the request of the Gesell. The crier drones his proclamation in a sing-song, without pauses.

393. **Säule:** the hat was not put on a *column*, but on a pole; cf. S. D. 388, and line 1815. Perhaps the crier wants to make his proclamation more pretentious.

396. **geſchehn:** *be shown.*

400. **Verfallen iſt . . . Gut:** *will have forfeited life and property.*

401. S. D. **lacht:** with derision and jeers. There is great excitement among the workmen.

403. Wir . . . verehren: *we bow before a hat!* The omission of the finite verb, as in English, expresses extreme agitation. The significance of the hat is at first not understood. The people think it is merely Gessler's hat, and are consequently indignant at his insulting demand, which is so unheard of that it seems a joke. Most significant is the fact that neither here nor later, until it is too late, do they make note of the clearly stated and definite punishment provided for those who disobey.

407. Wär's noch: *now, if it were;* why subjunctive? Cf. Appendix C, 7, *a*; 7, *c*. **So iſt's:** *as things are; i.e.* because the hat has not the imperial insignia it must be the ducal hat of Austria. The Gesell is the first to understand the purpose of the hat; by bowing to it, the people will thereby show their allegiance to Austria. And so the dispute between the Swiss and Albrecht is to be brought to an issue. Not to bow to the hat will be dangerous, and will furnish the king with that gute Schein (line 306) for which the Austrians are waiting in order to subdue the Swiss by force. The hat on the pole is trimmed in ermine and adorned with a peacock feather, which are insignia of the Austrian ducal family. Cf. line 780.

It was customary for apprentices to travel from place to place in order to learn a trade or profession, and it was on such a journey that Gesell had come to Stein zu Baden (cf. notes to lines 2669, 2965), where Albrecht resided whenever he visited his Swiss possessions.

PAGE **24**, lines **410, 411.** Steinmetz here is saying only what is in the minds of all.

412, 413. bequemen . . . nehmen: rhyme to heighten the effect of the closing lines of a dialogue. Cf. Appendix B, 9.

413. Abred' nehmen: *talk things over* as to what is best to do, in order to avoid bowing to the hat. What they decide upon is clear from line 1740.

414. Ihr wiſſet nun Beſcheid: *now you know what I think of it* (*i.e.* the situation). We must suppose that Tell is referring either to the conversation with Stauffacher before the two men enter the scene, or to what they say to each other during the scene. In either case they could not have paid much attention to the crier's proclamation. This may help to explain Tell's action in Act III; cf. note to line 1816.

So far we have seen Tell as a man of deeds and not of words. Yet

he expresses himself here vigorously and with fluency. This is not, however, inconsistent; for whatever he says is terse and to the point, almost proverb-like in telling force. This is true also of his figures of speech. The difference in policy between Tell and Stauffacher should be clearly understood. Stauffacher is in favor of collective action, but only after previous deliberation with others; this is the viewpoint of the people generally. Tell, while not actually opposed to this policy, believes in passive resistance and in individual action whenever necessary. This difference of opinion explains Tell's absence in Act II, Sc. II, and explains his individual act in killing Gessler in Act IV. In a certain way it explains also why he prefers to shoot the apple from his boy's head rather than to aim at the tyrant. He seems to think that if each person acts for himself, the tyrants must act against individuals; in which case they will succeed only in tiring themselves out and make no progress. If, however, the people act together, it will give the king the chance he is looking for, to crush the nation by force of arms. Tell was partly right and partly wrong; he was wrong in not taking into account how far tyranny will go to effect its purpose. Note the stichomythia; cf. Appendix B, 10. Cf. lines 432–437.

416. To rescue Baumgarten has taken Tell out of his way, so that he has been longer from home than he had intended.

418. ſchwer, leicht: poetic antithesis.

419. könnten: *might, i.e.* if we only would; a suggestive subj. akin to a contrary to fact condition; cf. Appendix C, 7, *d.*

420. Die einz'ge Tat . . . Schweigen: *the only possible thing to do is to have patience and (to endure) in silence.*

421. This sounds like Gertrude; cf. line 317.

PAGE **25**, line **422. ſchnellen:** *violent* or *rash.* Cf. the proverb, Geſtrenge Herren regieren nicht lang.

423. Föhn: cf. note to line 109. The wind coming suddenly from the high mountains to the valleys may scatter the fires on the hearth or suck the flames up the chimney, thereby causing conflagrations. In Uri there is still a law that requires that all fires must be put out when the Föhn blows.

429. Meint Ihr? *Do you really think so?* Stauffacher is not persuaded.

431. Lande: Schiller does not discriminate between Lande, *provinces or parts of the same country forming together a whole*, and Länder, *different and distinct countries;* cf. lines 655, 742.

432. **-ſtünden**: archaic for -ſtänden; cf. Appendix B, 3, *a*. Why subjunctive?

434. Stauffacher speaks reproachfully; he cannot understand how Tell can talk as he does.

436. **Verbunden, allein**: strong contrast. Note the emphatic order.

437. **allein**: *by himself alone.*

PAGE **26**, line **438**. Stauffacher speaks with discouragement and reproach.

441. **ſollte**: *can you think he will;* subj. implying emphatic denial; cf. Appendix C, 7, *bb*.

445. **es ſoll . . . fehlen**: *I shall not fail you.* Note the rhyme: Rat — Tat, wählen — fehlen. What is the purpose of it here? Cf. Appendix B, 9.

445, S.D. **verſchiedenen Seiten**: in order to show that they are going in different directions. Tell is going home; Stauffacher, to Fürst's house. Work continues for a moment when, suddenly, a cry is heard from behind the scenes. Everybody follows Steinmetz and runs to the rear. The audience does not see the slater fall. Such accidents are seldom shown on the stage for very evident reasons. The slater's body is brought in. Some busy themselves about him; others go to a spot where they can point out the place from which he fell. There is much confused talking and great excitement. This episode furnishes the scene with a dramatic ending, and serves to introduce Berta, who is to be one of the important characters in the play. Schiller has taken Tell off the scene before the accident; it would serve no purpose to have him present, and furthermore the dramatist wants to center the interest of the audience upon Berta.

446. **Was gibt's**: this is counted as a full line, because a long interval ensues before the next speech. What action takes place on the stage during the interval?

447, S.D. **Berta**: is an invented character. Schiller makes her a relative of Gessler's and his ward. By birth she is Swiss and lives in Altorf; but cf. note to line 1659 and line 936.

449, S.D. Is it more effective to have her throw her jewels than money? Why?

450. The Meister is ironical and bitter; he shows in this speech how deep the hate of the people is for Gessler and the Austrians at his court, whose sentiments towards the Swiss, so the Meister thinks, Berta shares. The speech is addressed directly to Berta, as

all the others are in the background. **eurem**: *i.e.* the Austrian party.

PAGE **27**, line **457**. The Fronvogt, we must suppose, has been busy behind the rear wall since he left at line 376.

There is a rapid change to the next scene. Note the easy division of the scene into parts; these are connected by occurring all in one place, and by being one in feeling. The evil omen of the slater's death and Berta's prophecy of its future are to foreshadow the ultimate fate of Zwing Uri; cf. Act V, Sc. I. This scene shows us the spirit of the Swiss artisans and townspeople. We have now visited each of the three cantons, and have been informed regarding the situation in each.

In the previous scenes only individuals have been wronged or been threatened; in Sc. III we behold a danger that threatens a whole people.

ACT I. SCENE IV.

The place of the action is in or near Altorf. The time of the action is the same or nearly the same as in Sc. III. Stauffacher comes directly from the scene of the action in Sc. III to Fürst's house. The stage presents a large room with modest but substantial furnishings. To the rear is a door leading out-of-doors; at the left is another door, opening into another room. To the left rear wall, is a window through which the mountains are visible in the distance. Sideboard with glasses, decanter, wine bottles, and dishes; also a table in center, chairs, etc.

PAGE **27**, S.D. **Walter Fürst**: Tell's father-in-law is mentioned in Tschudi's chronicle as a citizen of Attinghausen. But in lines 1538–1539 Schiller gives his residence as Altorf. **Arnold von Melchtal**: an historical character, though the character in the play is Schiller's invention. Arnold is known throughout the play as Melchtal, from the locality in which he lived. The Melchtal is in southwestern Unterwalden, between the Sarner Lake and Kerns. Fürst enters through the rear door and carefully closes it after him. It is possible that he is just returning from Unterwalden on business connected with Melchtal (cf. line 461). Melchtal, entering from the door at left, rushes towards

Fürst who, however, makes signs for silence and motions Melchtal to go back. Fürst speaks only after he has satisfied himself that no one else is about. Melchtal, refusing to go, remains standing in an attitude of pleading. This makes an admirable introduction to the scene that follows. The actions of Fürst cause the interest of the audience to center at once on Melchtal, the dominant figure of the whole scene. We are also given a clue as to the characteristics of the two men: Fürst, cautious and prudent, taking no chances; Melchtal, fiery and impulsive, ruled by feeling.

459. Wenn man uns überraſchte: *What if some one surprised us!* Potential subj.; cf. Appendix C, 7, *d*. Fürst leads Melchtal gently to the side door, but Melchtal, not without a struggle, frees himself from Fürst's hold, and goes over to the extreme right. He is determined to be heard; he speaks impulsively, half in pleading, half in defiance, though in an undertone, in response to Fürst's repeated signs for caution.

462. Nicht ertrag': emphatic order, but not to be read in a tone of defiance as towards Fürst.

465. Um: with inf. usually expresses purpose, but here the effect is result, which makes the line very emphatic.

468. Weg wollte treiben: poetic and unusual order. What is the effect? **Vogts:** Landenberg; cf. line 282, and note.

470. des Vogts: why gen.? Cf. Appendix C, 4, *b*.

PAGE **28**, line **472. mußtet:** *you ought at once;* not some form of ſollen, because Fürst means here to emphasize the immediate necessity of the action rather than merely the obligation.

473. Wie ſchwer ſie war: sc. auch: *however severe it was.* Concessive clauses with dependent order; cf. Appendix C, 14.

476. mög': *let.* Subj. of indirect discourse; cf. Appendix C, 7, *b*.

479. als hätten: as if the animals themselves had the same feelings as he about the matter; a highly poetic fancy.

483. wir: old and cautious men like him, in contrast to die raſche Jugend, *i.e.* impetuous young men like Melchtal. Accent sharply in order to mark the contrast. Fürst speaks these lines to himself. That such a statement is forced from so cautious and cool-headed a man as Fürst shows how desperate the situation really is.

485. Melchtal wrings his hands and walks rapidly up and down. The purpose of this speech is to prepare the audience for the news that is soon to reach us about his father. **Mich jammert nur der**

Vater: the expletive *es* is omitted; cf. Appendix C, 3, *b*; *I grieve for my father only.*

490. ſchütze: a potential subj., for ſchützen könnte.

491. Werde mit mir, was will: *let what will befall me.* **hinüber:** to Unterwalden; over the mountains, however, and not over the lake.

492. Here is again the characteristic policy of the Swiss; cf. lines 190–193, 430-431, 1437, 1458–1461.

493. vom Walde: the Kernwald, near Melchtal's home; cf. note to line 545.

494. A sudden, sharp knock on the door startles them both. Fürst speaks in a whisper. Melchtal makes no motion to leave the room. Fürst, pleading, leads him to the side door, not without resistance by Melchtal.

PAGE **29**, line **497. reichen ſich die Hände:** *help each other.*

498. Melchtal is still determined and protests. Another knock at the rear door. Fürst hurries Melchtal out of the room.

501. was . . . ſchwant: *what evil news my heart forebodes.* ſchwant: poetic for ahnt. The swan was believed to have premonitions of coming events, and to be able to prophesy. Compare the legend of the dying song of the swan. **Wer klopft?** Fürst asks in a loud voice. Then he continues to himself in an undertone. Fürst's premonition, following upon Melchtal's words, 485–491, not only increases the interest in what is to happen, but it prepares us at the same time for bad and not for good news.

503. lauſcht: the sing. with two subjects is common in German whenever the two subjects form one general notion; cf. note on muß, line 1385.

505. tät' es Not: *it may soon be necessary.* **tät', hätten:** subj. of softened assertion; really a contrary to fact condition with the 'if' clause (*if things keep up this way*) omitted; cf. Appendix C, 7, *d*. To leave the doors and windows unbolted and unlocked is characteristic of the primitive simplicity of life in mountain and rural communities everywhere.

506, S.D. **erſtaunt:** why? He had been expecting bad news, and here he sees one of the dearest of his friends.

507. The use of the first name with Herr denotes both intimacy and respect. **bei Gott:** the Germans use the titles of divinity frequently as mere exclamations, and without any idea of an oath. Literal translations should be avoided.

510. Fürst takes Stauffacher's hat and staff and puts them on a bench; then he grasps both hands in welcome. His questions contain no hidden meaning. Visits from friends living so far from each other were rare in those days, and this is, therefore, only a friendly greeting. Stauffacher's answer, however, suggests the contrast between the happy days they once knew and the situation of the present, and is suggestive of his reason for coming.

513. mir wird ſo wohl: *how happy you make me feel.*

514. Warm geht das . . . auf: *how my heart grows warm at sight of you!*

PAGE **30**, line **519**. **über Meinrads Zell:** cf. notes to lines 343, 1247; *i.e.* via the St. Gotthard route which passes through Einsiedeln, where is the famous monastery founded by Meinrad, Count of Hohenzollern. This man was a monk in the monastery at Reichenau, but in the year 832 he left it, and built himself a hermit's cell (Zell) near Mt. Esel. Here he was murdered in 861, and his cell destroyed. In 946 Otto the Great founded the present monastery "to our Lady Maria of Einsiedeln." It is visited yearly by over 100,000 pilgrims. **Welſchland:** *Italy.* welſch is a German term for anything that is not German. Compare the Greek habit of calling everything not Greek "barbarian."

520. Rühmt: why this was is clear from lines 341–348. Fürst takes from the sideboard a decanter of wine and two glasses, and puts them on a table to the left center. Both sit down and sip their wine from time to time as they talk.

521. Flüelen: cf. note, Introduction, Act I, Sc. III; *i.e.* directly from the boat to Fürst's house. Fürst speaks meaningly; he is hinting at Keep Uri.

522. nirgends ſonſt noch: *nowhere else besides.* This emphatic way of putting the question invites Stauffacher to tell what struck him most on his way hither.

524. Wohl: cf. note to line 214.

525. Bereiten ſehen: *seen in progress.*

526. da habt Ihr's: *there you have it; i.e.* the whole situation in Uri.

527. Stauffacher's voice vibrates with indignation; but he speaks in an undertone upon warning motions from Fürst, who fears spies.

529. Und feſt . . . Grab: a forceful description, *i.e.* only the grave held captives; all living men were free.

530. mit Namen: *by its right name.*

533. Drangſal hab' ich: note the emphatic order, and the fine balance of the clauses.

537. von uralters her: lit. *from the beginning of time*, cf. English *from of old.* The prefix =ur denotes original source or beginning; this phrase is therefore stronger than the more usual von alters her, *from early times.*

PAGE **31**, line **540. trieb** is in the original sense of *drive cattle*, cf. line 62; but **treiben** (541) is in the figurative sense of *drive matters*, i.e. *to carry on;* tr., *how far they carry their tyranny.*

542. Auch: *even;* the nobles had not as yet been made to suffer as had the common people; cf. lines 696–700. **Attinghauſen:** already referred to in lines 52, 337; cf. S.D., Act II, Sc. I, and note.

543. noch: *also;* even in the space of one human life things have changed so much.

544. ſei: subj., why?

545. unterm Wald: *i.e. Nid dem Wald.* The Kernwald divided Unterwalden into two parts, Ob dem Wald, *i.e.* above or higher than the forest, and Nid dem Wald, *i.e.* below or lower than the forest.

546. Cf. lines 90–97.

550. Wollt' er . . . mißbrauchen: *he tried to wrong her, demanding of her a shameful impropriety.*

555. It seems a little strange that Fürst makes no comment on Tell's act in saving Baumgarten. But he did not know, of course, the danger involved in the act; and, furthermore, it was so like Tell that it did not seem remarkable to Fürst.

557. derſelbe Mann: probably Baumgarten; for Stauffacher must have had some conversation with him while they were together in Stauffacher's house.

558. Sarnen: the chief town in Ob dem Wald, on the Sarner Lake. Here Landenberg's castle is said to have stood. As Sarnen is near Kerns, Melchtal's home, Fürst's attention is at once keyed higher. It must be remembered, also, that Melchtal from his concealment in the next room can hear everything that is being said. But Fürst seems, for the moment, to have forgotten that.

PAGE **32**, line **561. Eintritt:** *i.e.* into the valley of the Melch.

563. gilt was: *is of weight, is influential.* This praise of Melchtal's father helps us to understand the readiness with which later in

the scene the two older and vastly more influential men accept Melchtal as an equal.

564. Was iſt's mit ihm: *what has befallen him.*

569. S.D. **in höchſter Spannung.** Think, however, what Melchtal's feelings must be!

570 ff. Note how vivid the order and the use of the present tense makes the narrative.

572. da: is here the conj. *since* or *because*. Cf. the da in line 574, where it is an adv.: *then*.

575, S.D. **will:** *tries to.* A noise, which Melchtal makes behind the door, recalls his presence there to Fürst, who thereupon wants to take Stauffacher away from that side of the room, so that Melchtal shall not hear him. But in his excitement and his indignation Stauffacher mistakes Fürst's exclamation as a cry of horror, and so raises his voice.

577 ff. This was not an uncommon form of punishment in those days. Cf. Shakespeare's *King John*, Act IV, Sc. I, and *King Lear*, Act III, Sc. VII.

Page **33**, line **578.** Fürst's cry is not merely a cry of horror; it is much more a cry of pity for the young Melchtal. Melchtal rushes in with a terrible cry, seizes Stauffacher violently by the arm, then totters away and half fainting falls on his knees. Fürst raises his hands to heaven in supplication. There is a distinct gain in the dramatic power of the scene by thus postponing the announcement of Melchtal's relationship to the unhappy man.

584. What seemed a trivial thing a little while ago (line 464 ff.) seems now, in the light of its consequences, guilt and crime.

585. blind, geblendet: purposed tautology.

586. Ich ſagt's: *it is as I said.* **Der Quell . . . ausgefloſſen:** a very poetic figure; as if sight were a spring of water that had gone dry.

Page **34**, line **588. Schmerzens:** archaic and poetic for Schmerzes; cf. Appendix B, 6.

589 ff. A well-known and oft-quoted passage. It is charged with high and noble feeling, but it can easily be read with too much pathos. Notice particularly the poetic order and the telling emphasis; cf. Milton's *Paradise Lost*, Book III, lines 22–24, 37–50:

> But thou
> Revisit'st not these eyes, that roll in vain
> To find thy piercing ray, and find no dawn;

* * * * * *

Then feed on thoughts, that voluntary move
Harmonious numbers; as the wakeful bird
Sings darkling, and in shadiest covert hid
Tunes her nocturnal note: thus with the year
Seasons return, but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with a universal blank
Of nature's works to me expunged and rased,
And wisdom at one entrance quite shut out.

593. fühlend: *feeling his affliction in the darkness*, because he is thinking of the joyous life of animals and plants in the light.

594. erquickt, kann (596): pres. for future; what is the effect? Cf. Appendix C, 11.

595. Schmelz: *luster* or *enamel;* a soft and glossy, glasslike luster, which is a peculiar characteristic of the brilliantly and variegated colored flowers of the Alps.

596. Die roten Firnen: *red snow peaks.* Whole peaks, when covered with the Firneis (cf. note to line 38), are called Firnen. When the reflected rays of the sun from below the horizon, either at setting or rising, strike these peaks, they take on a deep rich color, called Alpenglühen, *Alpenglow*, which is very beautiful in contrast with the dark shadowy valleys below.

600. keines: *neither one.*

603. Fürst, going up to Melchtal, tries to comfort him.

604. Er bedarf noch mehr: *he lacks even more* than his sight.

PAGE **35**, line **610**. Cf. Ovid's *Metamorphoses*, lines 349 ff. "The use of water belongs to all the people in common. Nature did not intend the sunlight or the air or the murmuring waves to belong to one person only. I demand my share of what belongs to all." Melchtal rises abruptly, goes to the rear of the room and throws open the door, thus showing the landscape in the light of the setting sun. He looks intently, then closes his eyes, as if he meant to realize what it is to be blind. After a time he comes forward again.

618. Hinüber: Unterwalden ; cf. note to line 491.

624. Fürst struggles with Melchtal to prevent his going, and finally succeeds in forcing him back into the room. Then Fürst closes the door and remains standing by it.

626. Ohnmächt'gen Zorns: *mocks at our anger and helplessness.*

627. wohnt' er: not a concessive, but a conditional clause ; *though he dwelt.*

628. Schreckhorns, Jungfrau: two of the highest peaks in the Bernese Alps, southwest from Lucerne, and about equidistant from Lucerne and Bern. In Schiller's time they were both considered inaccessible. The Schreckhorn (13,386 ft. high) was first climbed in 1861 ; the Jungfrau (13,671 ft. high), in 1811. Melchtal is still standing a few feet from the door, his face turned from the audience, as if he were still determined to go.

629. verſchleiert: maybe by the clouds, but more likely by the snow that covers its head like a veil. The mountain may owe its name, *Virgin*, to this veil of pure snow. **mache:** pres. indic. for the subj. or cond. What is the effect? Cf. Appendix C, 8.

630. Foreshadows the subsequent action ; cf. lines 1060, 2875 ff.

PAGE **36**, line **636. Dort:** Melchtal has meantime approached the window, and points to the mountains which are seen through it.

639. Es iſt auf ſeinem Gipfel: *it* (*i.e.* tyranny) *is at its apex* or *height*, or *at its worst.* **Wollen . . . Äußerſte:** *Shall we wait until the extremest act of tyranny . . . .*

645. ward: cf. note to line 149.

649. It may well be that a chamois, in seeking to escape when cornered, has turned on the hunter; or that in trying to force a way between him and the rocks, it has pushed a hunter over a narrow ledge. There are instances of this on record. But that the act is one of deliberate planning is not now admitted by naturalists.

650. Hausgenoß: *helpmate.* In those days the ox was literally the *house companion* of his owner ; for master and ox dwelt under the same roof.

653. gereizt: *when irritated.*

655. Die drei Lande . . . wir drei: each man represents a different canton : Fürst, Uri ; Stauffacher, Schwyz ; Melchtal, Unterwalden.

658. die alten Bünde: the ancient treaties of alliance between the cantons ; cf. HISTORICAL ACCOUNT, V and VII, p. 262.

PAGE **37**, line **660**. **Leib und Blut**: poetic couplet: *life and limb;* cf. Appendix B, 3, *b*.

661. am andern . . . Schirm: *if he has the other ones to back him and to defend him.*

665. Landsgemeinde: or Landesverſammlung: *the assembly* or *cantonal council;* cf. note to line 1109.

666. Nicht: read with verachtet (667). The order is strained.

668. Nicht lüſtern jugendliches Blut (treibt mich, ſondern) **mich treibt**, etc.

670. Was auch: *that which even.* **Stein des Felſen**: *hardest stone;* poetic.

671. Hauſes, Sohn (672): the English prefers the plural.

673. heil'ge Locken: the inviolability of the father's head is a very ancient idea. **ehre, bewache** (674): subj. of purpose or wish; cf. Appendix C, 7 *cc*.

678. So ſei . . . fremd: *therefore be not unmindful of our distress.*

682. in gleicher Mitſchuld und Verdammnis: *in equal joint guilt and condemnation;* cf. Luke xxiii, 40: "But the other answering rebuked him, saying: Dost not thou fear God, seeing thou art in the same condemnation." Melchtal's father had stood firmly for the cause of his country against the unlawful encroachments of the Austrians, and this was the real reason why he had been punished so severely. Fürst and Stauffacher hold these same political views (cf. lines 252–257), and are therefore liable to the same treatment by the governor (cf. line 271). Stauffacher sits down. Fürst walks thoughtfully up and down, then sits down on the other side of the table. Melchtal stands behind the table.

684. Herrn for Herren.

PAGE **38**, line **685**. **Sillinen**: now Silenen, a village south of Altorf, on the St. Gotthard road. A family of the name once lived near by on the river Reuss in a castle, one tower of which is still standing.

688. Eurer: Fürst. **der Eure**: Stauffacher. Melchtal looks at each in turn.

689. echte Währung: *sterling value, lawful value* (*of money*). **Klang** (690): *ring* (*of money*), *good repute.* A striking figure; for prose Wert and Ruf.

691. Ihr habt . . . vermehrt: *from your ancestors you have inherited many great virtues, and you have yourself greatly increased them.*

692. Was braucht's Des Edelmanns: *Why do we need the noble class to help us?* It is Melchtal's argument that turns Stauffacher from his intended visit to Attinghausen; cf. lines 336–337. Melchtal distrusts the nobles, some of whom have openly sided with Austria; cf. Wolfenschiessen, line 78; Rudenz, Act II, Sc. I. His impetuous and bold spirit demands immediate action, such as can come only from the common people.

694. Wären wir: a strong and unattainable wish, really a cond. cont. to fact; cf. Appendix C, 7, *c*. **Ich meine, Wir wollten:** *I tell you, we would know how . . . .*

697. Niederungen: *lowlands, i.e.* the common people. **Höhn:** *heights, i.e.* the nobles. Highly figurative and poetic.

701. Obmann: *arbitrator, judge.* Fürst gives the concluding and final argument for action. The Emperor should be the one naturally and legally to become the arbitrator between the Swiss and Austria, but since the present Emperor is also the Duke of Austria, and thus one of the interested parties, and since he is, furthermore, using his very authority as Emperor to decide the case in his favor as Duke of Austria, there is nothing left for the Swiss to do but to resist.

703. der uns unterdrückt, (der) ist unser Kaiser: it is common to omit one member of a correlative.

707. He does not wish to send Melchtal for the reasons he gives in lines 709–710; he does not doubt Melchtal's ability to perform the mission.

708. Wem läg' es näher an: *whom could it concern more;* subj. of polite suggestion; cf. Appendix C, 7, *d*.

Page **39**, line **717. Alzeller:** Baumgarten.

721. It must seem strange that the otherwise intelligent and sane-minded Stauffacher should suggest these places, where any unusual meetings would at once be detected by the authorities. He was perhaps too honest to be a good and successful plotter. The lines serve to remind Fürst of an ideal place for meeting.

725. Mythenstein: this time the real one is meant; cf. note to line 39. This is a natural obelisk, about 80 feet high, rising directly from the water, just around a point south of Treib. At the time of the centennial anniversary of Schiller's birth the three original cantons (Urkantone) caused to be cut into it this inscription: Dem Sänger Tells, F. Schiller, die Urkantone, 1859. **grad' über:** *oppo-*

site; but this is not exactly true. The Mythenstein is on the same shore of the lake as the Rütli, but a little to the northward and below it.

727. Rütli: also Grütli: *a little* (-li for lein) *clearing* (Rüt- from reuten; cf. ausgereutet, line 728). It is the name given to a steep mountain meadow in Uri, on the west shore of the lake, about ten minutes walk south of and below Selisberg (cf. note to line 965). It was an ideal place for a secret meeting, for it is surrounded by rocky walls and screened by trees and bushes, and is easily reached from Unterwalden and Schwyz. It is now the property of the nation, having been bought by subscriptions of the school children. On Sundays and national holidays it is visited by throngs of visitors, especially by schools and patriotic societies.

PAGE 40, line **734. mag:** *let.*

736. gemeinſam das Gemeine: *in common, the common good.* The alliteration is very telling. Details, such as the time of the meeting, password, etc., are not mentioned. We must assume that these matters were arranged later by messages and correspondence. Schiller was right in purposely omitting such matters, since their inclusion would have drawn out the scene needlessly and retarded the rise to the climax in line 744.

738. Fürst and Stauffacher rise and stand beside Melchtal. To enhance the dramatic effect to the eye, the men must never before in the scene have formed a similar group. The three right hands are thus joined, and raised on high as the men take the oath.

740. Drei Männer, drei Länder: cf. note to line 655.

742. zu Schutz Und Trutz: *for defence and defiance;* cf. Appendix B, 3, *b.*

744, S.D. The pause must be well timed, not too long nor yet too short, if the effect is to be good.

747. Feuerzeichen: an ancient and universal method of signaling, not only victories, but messages of all kinds.

748. fallen: sc. wenn.

751. Und hell . . . tagen: *bright day shall dawn in your darkness, i.e.* the sun of liberty shall brighten his sightless days. Melchtal's prophetic picture foreshadows the ending of the play. **fallen—wallen, tragen—tagen:** rhyme in closing the scene, marking the climax of Melchtal's determination; cf. Appendix B, 9.

751, S.D. **Sie gehen auseinander:** *separate.* They do not leave the

stage. They let their hands fall, then grasp them again in firm handclasp as the curtain falls.

Schiller very skillfully selected just three men, each of whom had, directly or indirectly, personally felt the tyranny of the governors, to form this personal league out of which is to grow the greater covenant of the three cantons. The three men are in every way the proper representatives of their respective cantons. Fürst, the oldest, cautious, wise, slow to advocate change, unwilling to act without the nobility, ready to endure tyranny as long as it can be borne, preferring diplomacy and peaceful measures to war and bloodshed, is the last to be won over to a policy of action. This is the sort of man that would best represent the sentiment of the people of Uri, who had been the first to possess and had longest enjoyed the privileges of home rule, and had therefore developed a higher state of political life, and were extremely sensitive to change and disturbance in existing conditions. Stauffacher, middle-aged, sturdy, cool and deliberate, tenacious and sanely aggressive, voices the character and sentiment of the people of Schwyz, a canton less advanced politically than Uri, but already fully conscious of the value of its privileges and the necessity of securing them permanently. To Stauffacher the assistance of the nobles, of whom Schwyz had only a few, is desirable but not necessary. He is ready to act whenever the time for action arrives. Melchtal, the youngest, hot-headed, impetuous, a democrat to whom the nobility count as nothing, is the fitting representative of Unterwalden, the newest and least developed politically of the three cantons. There the individual was still compelled to make his own way in life with little assistance and less interference from his neighbors; there passions were elemental, less patient under restraint.

While these men are thus set off in effective contrast, they are also shown as supplementing each other most admirably. It is the passionate Melchtal who by his eloquence wins the others to action. Fürst, by his conservative and prudent council, his wise statesmanship, prevents rash and ill-considered action. Stauffacher is the 'golden mean' between the other two, and it is due to this perhaps that he later becomes the actual leader, organizer,

and head of the whole movement of which this league of the three is the beginning. The three men are alike in their patriotism, their willingness to serve and to sacrifice, and in high intelligence, resolution, and strong purpose.

It must cause some surprise that Tell, the hero, is not a member of this league. Schiller left him out of this scene, and out of Sc. II, Act II, with deliberate purpose, the reasons for which will appear later. But it may be noted here that Tell as a man of action and not of words would be out of place in this scene. Furthermore, Tell has so far shown no interest in the political situation; he has in fact refused to discuss it at all.

The scene falls into three divisions. The "Introduction" (lines 459–607), charged with deep feeling; the "Determination to Act" (lines 608–707), dominated by the will; the "Making of the Compact" (lines 708–751), illuminated by hope and faith.

The exposition is nearly complete. We have learned:

a. That tyranny is equally oppressive in all of the cantons.

b. That the cause for this tyranny is the same in each and all cantons.

c. That all classes and kinds of men are equally concerned.

d. That there is a strong love for liberty among the people, and that the spirit of resistance is growing.

e. That the attitude of the noble classes alone is doubtful, though a hint is given (Attinghausen, line 544) that they will eventually side with the people.

f. Three men have bound themselves by oath to arouse the people to concerted action.

g. In Tell we already see the promised deliverer.

ACT II. SCENE I.

The place is the baronial estate (Edelhof) of Attinghausen in the village of the same name, a half mile south of Altorf, where are still to be seen the ruins of his castle.

The time is early morning. No particular day is indicated, though we must place it somewhere between October 28th and November 8th. Tschudi places the time as the morning of November 8th, 1307.

The stage shows us the Great Hall in Attinghausen's castle. It is richly finished, with high and sharply pointed arches, beamed ceiling, arched windows and doorways. The walls are covered with arms and armor, and with trophies of the hunt, with coats-of-arms, etc. Large heavy chairs, a table, and a sideboard complete the furnishings. The whole is a picture of simple splendor. Attinghausen is engaged in pouring the wine into a goblet as the curtain rises. His retainers surround him in a semicircle.

PAGE **41**, S.D. **Freiherr von Attinghauſen:** Banneret (cf. note to line 336) of Uri, and Landammann from 1294 to 1317, was a Swiss noble of ancient family. Schiller, for dramatic reasons, makes him older than he really was (cf. note to line 911); makes him the last of his family (cf. line 861), which he was not; and places his death long before it occurred (cf. line 2451). **Kuoni:** what is he doing here? Cf. lines 51–52. **Rechen und Senſen:** November 8th is pretty late for making hay in the Alps. Schiller uses poetic license here, as, also, in line 1913, where Gessler picks the apple from a tree. It is to be remembered, however, that the audience will be indifferent to the exact date, and will be interested far more in the stage picture. **Ulrich von Rudenz:** in the play the accent falls most often on the first syllable of Rudenz, though it sometimes comes on the last syllable, where it would come naturally. The name Rudenz is mentioned by Tschudi as that of a nephew of Stauffacher. There was also a castle of the name near Giswel, south of the Sarner Lake, on an estate that belonged to the Attinghausen family. The name is given also in the chronicles as that of one of the patriots of the Rütli meeting. The contrast between Attinghausen and Rudenz is striking and instructive. The patriarchal appearance of the old nobleman is enhanced by his Pelzwams and the stick with the Gemſenhorn, which give a distinctive Swiss coloring. Compare him with Rudenz in his splendid court dress, red mantle, and hat — a dandy of the Austrian court. This difference in dress prepares us for the difference of opinion they hold respecting the cause of the Swiss people, and shows us at once on which side each one stands. **tritt ein:** as Rudenz enters the men bow respectfully. Does Rudenz return their salutation? Cf. lines 782–783.

752. Rudenz speaks with impatience, why? Cf. lines 771, 931.

753–764. Attinghausen's deliberate actions are in strong contrast with Rudenz's impatience.

754, S.D. **Frühtrunk**: *morning cup*, an unusual word, formed possibly by analogy with Frühſtück, *breakfast*. It consisted of wine, or perhaps cider, and may have been a part of the breakfast. The custom of 'drinking round' was very common formerly; cf. the drinking of the loving cup, and also the old practice of drinking from one cup during the communion service. The scene illustrates the patriarchal relations existing between master and servants.

756. **Mit meinem Auge . . . in der Schlacht**: *personally supervising their labor, just as I personally led them into battle, carrying the banner*. A rather awkward comparison.

761. **in enger ſtets und engerm Kreis**: *within an ever narrow and ever narrowing circle of existence*. He means that the wide and varied occupations of his youth, which led him into the fields and forests as well as into battle, have gradually had to be given up as he grew older, until now he is confined to the castle walls; and that soon he will come to the grave (dem engſten und letzten). It is rather unusual to leave the comparative adjective undeclined, and this has led some editors to 'correct' Schiller and to write both forms engerm.

764. **Mein Schatte** (for Schatten) **bin ich . . . Name**: *I am only a shadow of what I was, and soon only my name will be left of me.*

765. The cup, having gone around the circle, comes to Kuoni, who stands at one end of the semicircle. He drinks from it and hands it to Rudenz. **Ich bring's Euch**: *I drink to your health.* Cf. English *here's to you.*

PAGE **42**, line **765**, S.D. **Da Rudenz zaudert**: why? Cf. lines 784, 785. Rudenz may have felt, however, that the servants bore him no good will; cf. line 2888. Does Rudenz take the cup and drink? **Es geht . . . einem Herzen**: *as we drink from one cup, so our hearts are one in good will.* The es is indefinite and has reference to the feeling of good fellowship symbolized by the act of drinking from the same cup. Kuoni's invitation is to be taken purely as an offer of kindly feelings and in no way as a test or challenge to Rudenz to declare his sentiments toward the cause of the people. To eat and drink together has, among all peoples, constituted a sign of friendship. Among the desert people, so it is said, a stranger's life is safe if he has once eaten salt or broken bread with them. Compare, also, the symbolic significance of breaking bread and drinking wine in the communion service. The episode is dramatically very effective, especially in the contrast it makes between the patriarch Attinghausen and the

prig Rudenz. Attinghausen notices the manner of Rudenz toward the men, and from this time on keeps his eyes fixed on Rudenz with a look of questioning and of reproach.

767. **Kinder**: cf. English *boys*.

768. **des Lands Geſchäften**: *political affairs*. The remark shows how close to the people Attinghausen stands. Cf. lines 338, 542 ff.

770. **Herrenburg**: Gessler's residence was near Küssnacht (cf. line 219), but Schiller makes it appear here that he had in Altorf a castle other than the Twing that he is building (Act I, Sc. III). How does Attinghausen say these lines? He knows the answer to his question, because this was not the first time that Rudenz had gone to see Berta; also, Rudenz is dressed for the court and not for the fields.

771. Rudenz, still impatient to be off, does not catch the significance of Attinghausen's question, and so eagerly grasps at the opening his uncle gives him to say "yes," and to be off.

772. When people sit down, as Attinghausen does, it means that the conversation has only begun. His act is in strong contrast to Rudenz' impatience. How will Attinghausen say these lines? Is he angry or hurt in feelings?

775. Rudenz, who has grown uneasy under Attinghausen's searching glance, finally sits down, also. He turns half away from his uncle, without looking at him. Rudenz' excuse is not sincere; he blames his uncle merely to excuse himself.

777. Care should be taken not to read these lines plaintively, or with bitterness. Attinghausen, throughout, speaks with loving longing, and, though he preaches at times, he is actuated on the whole by the one hope that he may save Rudenz to his country's cause. There is neither bitterness nor sarcasm in what he says.

778. **Zur Fremde geworden**: *has become an alien* (*strange* or *foreign*) *place*. After werden the dative with zu is the common construction instead of a nominative. **Uli**: diminutive for Ulrich.

779. **Seide**: the everyday dress was of leather; silk was worn only at court.

780. **Pfauenfeder**: the *peacock feather* was worn by Austrian knights.

781. **Purpurmantel**: red was the Austrian color.

PAGE **43**, line **782**. **Verachtung**: refers to the manner in which Rudenz answered the greeting of the men as he entered; **ſchämſt**: refers to the manner in which Rudenz accepted the cup from Kuoni.

784. Rudenz speaks with sullen passion. Stress gebührt and nimmt, in order to show the contrast.

Die Ehr': *i.e.* the consideration and treatment that is proper from a noble to a vassal.

785. Das Recht: *i.e.* the familiarity of a vassal toward his overlord, as exemplified in the Frühtrunk. Rudenz is, however, really ashamed, though he will not show it. He is on the defensive, not only as against Attinghausen but also as against his own true convictions.

786. How does Attinghausen say his lines? How does Rudenz act while Attinghausen is speaking? Notice how completely Attinghausen here identifies himself with the people; cf. wir (789), and unsrer (792).

796. Rudenz does not say what he really himself believes (cf. Act III, Sc. II), but what he would like to make himself believe. This must be apparent from his manner. He is simply repeating the arguments he has heard from the Austrians at Gessler's court.

798. leichtes Wort: *little word;* i.e. yes; thereby acknowledging the Austrian pretensions.

801. ihnen: anybody, but more particularly the free peasants mentioned in lines 806 ff. But Rudenz really aims the thrust at Attinghausen, because of the latter's sympathy for the people. **die Augen halten** (for zuhalten): *hold the eyes shut*, so that the true situation cannot be seen. Cf. English, *pull the wool over the eyes.*

803. hindern . . . nicht: *for their own advantage they prevent the Forest Cantons from taking the oath to Austria.* Cf. notes to lines 253, 1535.

806. Wohl tut es ihnen: *it makes them feel good; i.e.* it flatters them. **Herrenbank**: *the nobles' bench.* In the cantons, under their own laws, nobles and peasants had equal rights in court and in legislative meetings. This made it possible for the people to rule themselves and to protect themselves against class legislation and usurpations by the nobles. Under Austrian rule all this would be changed. Rudenz' argument might appeal to a selfish and ambitious noble. He reasons thus: the people want the present conditions unchanged, because then they can have a share in the government with the nobles; therefore the nobles ought to desire the change to the Austrian rule, because then the nobles will be the ruling class.

PAGE **44**, line **807. den Kaiser . . . um keinen Kaiser zu haben**: *i.e.* the peasants are willing to recognize the overlordship of an em-

peror, because the emperor is so far away and has so little power that the peasants will be able to continue to be their own masters.

809. Attinghausen speaks with passion and indignation, but with surprise as well; for he had not supposed that Rudenz had committed himself so far to the Austrian side.

810. Rudenz rises, goes up to Attinghausen, and looks him squarely in the eyes. He must speak, however, as one not firmly convinced of his own words, and with a false and pretended enthusiasm; otherwise his actions later on will not seem natural and spontaneous (Act III, Sc. II).

814. **neben**: *on equal terms with;* cf. note to line 806.

819. **zu Gericht zu ſitzen**: the assembly (Landesgemeinde), over which the Landammann presided, and of which all the citizens were members, had judicial as well as legislative powers. Cf. line 806.

820. Attinghausen takes Rudenz' hand and holds it.

822. **Dein offnes Ohr**: *i.e.* youth lends a willing ear to the seductive voice of ambition and glory.

823 ff. This speech shows some really valid psychological reasons for Rudenz' present point of view. His pride is hurt by the mockery of the Austrian courtiers; his ambition is stimulated by the glamour of knightly service. Such feelings are very real in youth and we can readily understand how Rudenz can hold the opinions he does.

824. **Fremdlinge**: *foreigners; i.e.* the Austrian knights at Gessler's court.

825. **Bauernadel**: *peasant nobles*; ironical.

827. **Sich Ehre ſammelt**: *win honors for themselves.* Albrecht waged several successful wars: against Rudolf of the Palatinate in 1301, and against Wenzel of Bohemia in 1304, and against Friedrich of Thuringia in 1307.

828. **müßig ſtill zu liegen**: *to remain in peaceful idleness.*

Page **45**, line **830**. Rudenz frees his hand from Attinghausen and speaks with increasing eloquence and power.

839. Attinghausen begins slowly and solemnly, continues with increasing vehemence and temper, and ends with pathetic pleading.

843. **Heim ſehnen**: cf. note on Kuhreihen, S.D. Act I, Sc. I.

847. **dir anklingt**: *strikes your ear.*

850. **bleibſt du**: *i.e.* you will remain forever a stranger to your real self because your heart will be loyal to your country even though you serve the Austrians.

852. Tugenden: *virtues;* here ironical. Attinghausen, naturally, knows the real Rudenz. His words here are a hint to the audience that Rudenz will yet be on the side of his country.

854. Rudenz by acknowledging the Austrian overlordship would give his lands to the Austrians and then receive them back again as a fief. He would thereby become a vassal where now he is a free man.

855. Fürſtenknecht: *vassal*, but here almost with the force of *slave*.

856. Da: *whereas.*

PAGE **46**, line **858.** Attinghausen, rising, goes to the center of the stage. He supports himself on his staff. His whole attitude must express the pathetic intensity of his plea.

863. Die: dem. prom.; *these.* **in das Grab:** helmet and shield were buried with the last member of a family.

865. mein brechend Auge: *that you will wait until I close my eyes in death.* It is only a popular fancy that the eyes 'break' in death.

866. Does Attinghausen answer the arguments of Rudenz? How, and how not? Exhausted by his effort, Attinghausen sits on a chair in the background.

870. Die Welt gehört ihm: cf. note to line 266.

871. ſteifen und verſtocken: *stubbornly and obstinately persist.*

872. Länderkette: the possessions of the Duke of Austria surrounded the Forest Cantons, Tschudi says, as one surrounds a fish with the meshes of a net.

873. gewaltig: *vast;* read as an adjective with Länderkette.

874. Märkte: it was a royal right to levy a tax upon all goods brought to market for sale; cf. the 'octroi' in France and Russia. Such taxes may be perfectly legitimate; but in the present case, as Tschudi and Müller relate, Albrecht had arbitrarily and illegally forced the people to do all their trading at the weekly markets held in Lucerne and Zug, and used the income for his personal needs and not in the interest of the people. **Gerichte:** the courts belonged to the emperor because he appointed the judges.

875. Kaufmannsſtraßen: *commercial highways.* If such taxes were devoted to the maintenance of the roads no one would have a right to object; but Albrecht collected the tolls of the Gotthard road for the maintenance of his sons. **Saumroß:** a horse or mule carrying a Saum or load of about three hundred pounds. A tax was levied on each pack-animal and also on its load.

876. Gotthard: this was the most frequented of the Alpine passes from Switzerland to Italy. Cf. lines 3241–3270.

877. Cf. line 872 and note.

881. kein Kaiſer: *i.e.* even though the next emperor were to be of another house than the Austrian, Austria was so strong that the Swiss would be helpless. An emperor of the Habsburg line would be unwilling, every other emperor would be unable, to help the Swiss.

882. Was iſt zu geben: *what dependence can be placed.*

PAGE **47**, line **885. Verpfänden, veräußern:** rulers often mortgaged important rights and privileges, taxes, towns, and estates, even whole provinces, as security for money with which to pay for wars, and for their own personal expenses. Sometimes these pledges were not redeemed.

889. The thought is this: since the office of emperor passes from one family to another, no permanent reward can be expected from service to the Empire; but service for an hereditary lord will sow seeds for future harvests.

892. Cf. Eccles. xi, 1. "Cast thy bread upon the waters; for thou shalt find it after many days."

893. Willſt: *do you claim.*

894. der Freiheit . . . Edelſtein: poetic compound of an abstract and a concrete; peculiar to Schiller; cf. die echte Perle deines Werts, 916; der Liebe Seile, 934; Stricken des Verrats, 997.

896. Lucern: this explains why Lucerne wished to be free from the despotic rule of Austria; cf. note on Pfeifer, S. D. Act I, Sc. II.

899. zählen, abzumeſſen: in order to determine the rate and amount of the taxes. Direct taxes are always the most burdensome, especially if they fall upon those things that are most necessary for making a living; as, in this case, upon the cattle and the cultivated fields. They are especially hard to bear if the revenues thus secured go to the support of a foreign lord, and are not used for the benefit of the people who pay the tax, as was here the case.

900. bannen: *put under the ban; i.e.* forbid hunting. Hunting was the exclusive right and privilege of rulers and nobles. Compare the practice in England, and the extreme penalties for poaching.

901. Schlagbaum: *toll-bar, toll-gate;* the bar put across a road or bridge in order to prevent any one from passing until the toll was paid.

903. Länderkäufe, Kriege (904): the Habsburgs had largely increased their possessions by purchase and by war. It would be a sad

fate indeed for a free people to become enslaved, and then compelled to furnish money and soldiers in order to enslave still other free peoples.

906. Wohlfeiler: it would be cheaper, even though the price in money and in lives were the same, to preserve their liberties; for liberty is an infinitely greater good than vassalage.

908. How should Rudenz say these lines? **Albrechts:** Emperor of Germany, 1298–1308; here named for the first time. Cf. HISTORICAL ACCOUNT, VIII, p. 263.

PAGE **48**, line **909.** Attinghausen rises and stands erect. His voice vibrates with pride and passionate indignation. **Knabe:** it is with this cutting reproof that Attinghausen answers Rudenz's contemptuous Volk der Hirten.

911. Faenz: a town in North Italy near Ravenna. In 1240–1241 Emperor Friedrich II besieged this town while at war with the Pope. Some 600 Swiss assisted him with such success that the Emperor granted them a charter of liberty; cf. HISTORICAL ACCOUNT, IV, p. 262. Attinghausen's presence at this siege is an invention of Schiller's.

912. Sie sollen kommen: *let them come;* said defiantly.

922–923. These famous lines were a rallying cry of the Germans in the War of Liberation against Napoleon, 1813.

924. starken Wurzeln: an effective contrast with **schwankes Rohr.**

926. Cf. Matthew xi, 7: "What went ye out into the wilderness to see? A reed shaken with the wind?"

927. lang nicht mehr: *not for a long time.*

928. nur heute: after the foregoing conversation with his uncle, if Rudenz goes, it will mean that he is lost to the Swiss cause. If Rudenz will stay now, it will be an assurance to Attinghausen that Rudenz is free and still master of himself.

PAGE **49**, line **934.** **der Liebe Seile:** cf. Hos. xi, 4: "I drew them with cords of a man, with bands of love. . . ."

935. Fräulein: in its original sense, *lady of rank;* cf. Ritterfräulein, line 938.

938. That this is the real reason for his stand Rudenz confesses in lines 1675–1678.

939. Berta makes the same point in lines 1663–1673.

941. Doch deiner Unſchuld . . . beſchieden: *she is not intended for so innocent* (i.e. *simple*) *a person as you.*

942. How does Rudenz say this? Why is his farewell so abrupt? Why does he not acknowledge the truth of Attinghausen's charge?

943. Attinghausen speaks sorrowfully. He stands as before.

945. Wolfenſchießen: cf. note to line 78.

948. Gewaltſam ſtrebend: read with Jugend, *with strong aspirations*, *i.e.* the fatal charm of the foreign court with its promise of a glorious career attracts ambitious youths.

949. das Fremde: *strange* (*foreign*) *ideals of living; i.e.* the manners, ideals, etc., that the Austrians had brought into the country.

950. ſtill beglückten: *quiet and happy; i.e.* blessed in being quiet.

951. Der Sitten fromme Unſchuld: *i.e. our good and simple mode of life.*

956. gewaltet und gelebt: *lived and worked.*

Both in form and in intent this scene is comparable to Sc. II, Act I, and Sc. II, Act III.

It divides into:

Introduction, lines 752–768.

Main Scene, (*a*) Attinghausen's accusation and Rudenz's defense, lines 769–892;

(*b*) The defense of liberty and of the country's cause, lines 893–930.

Conclusion, lines 931–958.

The purpose of the scene is to show the attitude of the Swiss nobles. It is purely exposition and as such belongs, strictly speaking, to Act I. Schiller had originally placed it between Sc. II and Sc. III in Act I, but finally placed it in Act II, chiefly to equalize the length of the two acts. But there is also a good dramatic reason for placing it in Act II, for the contrast between this scene and the one following brings out very sharply the divided course of the nobles and the united attitude of the common people towards the country's cause.

The contrast between Attinghausen and Rudenz is sharply drawn. The old patriarch represents the old nobility, the stanch defenders of their hard-won liberties. Rudenz represents the young nobles, dazzled by the splendor of the Austrian power and eager to share in its glory. Through Attinghausen we learn in

greater detail what Austrian supremacy will really mean: taxation without representation, absolute dependence upon the absolute will of the one as against the rule of all the people in common, and in the end the loss of every liberty that makes life worth the living. Through Rudenz we are informed as to the great power of Austria; and it seems, in view of the divided opinions of the nobles, as if the people's cause is almost hopeless. The contrast between Swiss simplicity and Austrian pomp is well brought out, and excites our fears and our sympathies for the Swiss people.

ACT II. SCENE II.

The time, according to the chronicles, is the Wednesday night before St. Martin's Day, November 8, 1307.

The place is the Rütli; cf. note to line 727.

The stage shows, on the left, a high rocky wall, from which paths with railings and steps lead down. In the background, center and right, is the lake, the water being visible in the far distance. Across the lake, in the center, are seen the mountains of Schwyz, and on the right appear the snow-covered peaks of Glarus. The stage floor is a meadow, with rocks and bowlders so arranged as to make effective groupings of the actors possible in the scene following. The lake and snowy mountains, flooded by the soft moonlight, in contrast with the shadowy rocks and dark forests, afford a strikingly beautiful picture.

Schiller has chosen his names for the actors in this scene from the chronicles and other Swiss documents.

PAGE 50, S.D. **Winkelried**: Struthen von Winkelried is, according to Schiller, descended from that Winkelried who was the hero of the siege before Favenz (cf. note to line 911) and knighted for his services there, but who later, for killing a man, expiated his crime by killing the dragon at Weiler, dying from the effects of the dragon's blood which bespattered him. This Winkelried must not be confused with that Arnold von Winkelried who was the hero of the battle of Sempach in the year 1386 (cf. note to line 2443). **Meier von Sarnen**: the steward of the monastery at Sarnen. A Meier is an overseer in charge of rents and other business for some lord or association. As the office was often hereditary, the title became in time the family

name. Throughout the play Meier is an impatient, irritable, and impulsive man. **Burkhard am Bühel**: lit. *Burkhard on the Hill.* Schiller combined the names Ulrich am Berg and Burkhard von Ibach which he found in his authorities and made of them the name Burkhard am Bühel, commemorating thereby also Ludwig am Bühel, the author of a drama Wilhelm Tell, published in 1792. **Arnold von Sewa**: Sewa is, however, a town in Schwyz, and not in Unterwalden, whence Arnold comes. **Klaus von der Flüe**: lit. *Klaus from the Rocky Eminence;* cf. note to line 2193. There was such a man in the last half of the fifteenth century, who was a famous preacher and politician.

960. Den Fels: the Selisberg (cf. note to line 965), upon which the Rütli is situated. **Kreuzlein**: such crosses are common in this mountain country to mark places, and to commemorate some disaster or other event; cf. note to line 3245.

962. All the men do not come on the stage at the same time. There are pauses after Horch and Ganz leer, and after Still! Horch! (966). These pauses serve the double purpose of giving all the men time to climb down and to take their places on the stage, and, what is more important, give the necessary air of secrecy and conspiracy to the scene.

964. Der Feuerwächter: a little more pretentious than the usual Nachtwächter. The nightwatch not only called out the hours of the night, but also gave the alarm in case of fire.

965. Selisberg: the small village on the top of the mountain of the same name. It is about ten minutes' walk from the Rütli.

Page **51**, line **966. Mettenglöcklein**: *the matin bell, morning bell.* When the hermit in the forest chapel said his morning prayers at three o'clock (not at two, as here given), the bell was rung as a signal to the devout who might be awake, and particularly to the sick, to join in prayer with him. It is a common custom even to-day to ring the church bell at the close of the sermon when the pastor repeats the Lord's Prayer, so that those absent from church may join with the congregation in the prayer.

967. Schwyzerland: here only the canton of Schwyz is meant. The name had not yet been applied to the whole country; cf. note to line 1136.

969. Geh'n, zünden: *let some go and light;* imperative subj.; cf. Appendix C, 7. *e.* It seems a little strange that where there is need

of so much secrecy and silence that the Unterwaldners should come with torches, that a fire should be lighted and a horn should be blown (1091). The secluded meeting place makes it possible to excuse Schiller for introducing such incidents which add so much to the picturesqueness and dramatic feeling of the scene. No audience will stop to weigh critically the reasons for and against such devices under the circumstances.

973. Sie: those from Schwyz.

975. Regenbogen . . . in der Nacht: a rare (line 978) phenomenon, especially one with a secondary (doppelt, line 979) bow. Scheuchzer claims that such a double lunar rainbow was seen October 31, 1705. Historically the moon was not full on November 8, 1307, so that the thing could not have happened then. Though Schiller makes no mention of the symbolic interpretation connecting the rainbow with the alliance about to be formed, the auditor will remember that after the Deluge God "set his bow in the clouds for a token of a covenant between Himself and the earth." It is not always necessary actually to explain such matters; in fact, it is very often more effective to leave that to the imagination of the audience.

PAGE **52**, line **982. läßt . . . warten:** *does not keep us waiting long:* a dependent infinitive after laſſen is translated into an English passive infinitive.

984. umgehen: the meter demands the accent on the second syllable, thus making the verb inseparable and figurative in meaning, whereas the sense plainly demands the separable and literal um'-gehen.

986. Wort: *the watchword;* cf. note to line 736.

S.D. **Itel Reding:** Reding is the name of an old and distinguished family. An Itel Reding was Landammann of Schwyz about 1428; a Rudolf Reding planned the successful battle of Morgarten in the year 1315; in Schiller's own time, an Aloys von Reding was the leader of the Swiss in their struggle against the French, 1798–1802, and Landammann from 1803. **Hans auf der Mauer:** lit. *Hans on the Wall.* The name is still found in Switzerland. **Jörg im Hofe:** George im Hofe. **Konrad Hunn:** an historical character, sometime Landammann of Schwyz. **Ulrich der Schmid:** Ulrich, by profession a smith. **Joſt von Weiler:** Jobst or Jodocus von Weiler (line 1076). **drei andere:** this should read vier andere; according to line 734 each leader was to bring ten men, whereas here only nine

are accounted for; and in S.D. following line 1097 it is expressly stated that thirty-three men are present.

Page 53, line **990**. **geſogen**: *drink greedily;* lit. *suck*, neither a good nor a pleasant figure.

992. **Nicht Geſchehnes . . . begegnen**: *we will not avenge what has been done, but we will meet* (*i.e.* thwart, by taking measures and making plans) *the dangers that threaten us.* The omission of ſondern with the second clause adds to the emphasis and balance of the antithesis. What makes Stauffacher the true leader in the assembly is this, that he insists, once and for all, that they must repress all personal revenge and all personal interest, and that he forces the patriots to consider the one real need and sole purpose of the meeting, namely to deliberate calmly and unitedly upon those things that must be done for the whole people. Stauffacher and Melchtal form a group by themselves in the foreground. Stauffacher sits on a large bowlder, while Melchtal remains standing. The rest are engaged in greeting each other and in talking.

998. **Surennen**: the meter here requires Suren'nen; elsewhere and better it is Su'rē-nen. This pass (7479 ft. high) leads from Altorf to Engelberg, and was the road Melchtal had to take from Fürst's house (Act I, Sc. IV) to Unterwalden. The Surnen Alps have peaks ten thousand feet high, and on the eastern side of the pass are covered with perpetual snow.

1002. **Engelberg**: the name of a mountain (3291 ft. high) in Unterwalden, of a village on the mountain's sides, and of a Benedictine monastery built in the year 1083.

1003. Cf. Homer's *Odyssey* 10:

> Six days and nights we sailed; the seventh we came
> To lofty Læstrigoni with wide gates,
> The city of Lamos, where, on going forth,
> The shepherd calls to shepherd entering in.

1004. **Gletſcher Milch**: the milky white water of the glacier streams. The color is caused by the fine dust from the pulverized rocks that the water carries with it.

1006. **einſamen Sennhütten**: the herdsmen's huts were deserted by this time because the herds had already left the mountains for the winter; cf. lines 16, 62. The doors of these huts, if they were locked at all, were fastened from the outside by a wooden bolt, so that entrance into them was easy. **einſamen**: *lonely* or *isolated.*

1008. geſellig lebender: *living in social intercourse with each other.*

1011. Unglück: is the subject of ſchaffte.

1014. Ob: cf. note to line 277. **dem . . . Regiment:** *the new tyrannical rule* (of Landenberg).

PAGE **54**, line **1018**. **Den gleichen . . . befolgen:** *pursue unalterably the selfsame course;* an exaggeration, though in the long narrow Alpine valleys this is naturally very often the case.

1021. Nicht: highly dramatic and poetic order; so also line 1230.

1034. viel: *many* (*relatives*). Melchtal has been speaking rapidly; now he waits for a moment, struggling with his emotions; then he continues in a voice quivering with passion.

1036. fremdem Stroh: *i.e.* straw that belonged to strangers; more vivid and poetic than the prose Stroh von Fremden.

1038. Nicht in ohnmächt'gen Tränen: *not in impotent tears did I exhaust* (lit. *pour out*) *the power of my burning grief; i.e.* his passionate desire to avenge his father.

PAGE **55**, line **1042**. **Ich kroch:** not only because of the difficulties of the road but also through fear of the governors.

1043. Kein Tal war . . . ich ſpäht' es aus: an unexpected and unusual construction; for either Jedes Tal, noch ſo verſteckt, ich ſpäht' es aus, or Kein Tal war ſo verſteckt, daß ich es nicht ausſpähte. The sentence as it stands is, however, vigorous and in no way ambiguous.

1053. mit Herz und Mund: *with heart and tongue; i.e.* secretly and openly. Cf. Appendix B, 3, *b*.

1056. Roßberg: Wolfenschiessen's residence; cf. note to line 77. **Sarnen:** Landenberger's residence; cf. note to line 558. Melchtal, later, did spy out the Rossberg also; cf. line 2875.

1061. Stauffacher, both by his actions and the expression of his face, must show his surprise and astonishment at this almost impossible deed.

PAGE **56**, line **1065**. This is not what we might have expected of Melchtal with his passionate desire for revenge; cf. lines 621–623, 990. His self-control entitles him to rank as a leader of the people; cf. also lines 2902–2911. What caused this change in him?

1071. kennte: subj. with exclamatory force; cf. Appendix C, 7, *bb*; *who wouldn't know you!*

1074. keinen unbekannten Namen: litotes; more emphatic than einen bekannten Namen.

1075. den Drachen ſchlug: cf. note on Winkelried, opening S.D. of this scene. There are several such ancient traditional legends in Switzerland; in fact, the "dragon story" is to be found among many different nations; cf. Hercules, St. George, St. Patrick, Siegfried, etc.

1076. Weiler: or Oedweiler; lit. *deserted village;* the name of a village near Rossberg.

1078. hinterm Wald: since Melchtal lived in Nid dem Wald, hinterm means to him the country beyond the Kernwald, *i.e.* Ob dem Wald; cf. note to line 545. **Kloſterleute:** means here not the monks but the dependents of the monastery.

1079. Engelberg: cf. note to line 1002.

1080. eigne Leute: people belonging to or bound in service to others: hence, *bondsmen, serfs.* Cf. mit dem Leibe pflichtig, 1084, and nicht freien Stands, 1141. It is significant of the oneness in spirit and in love of country of all these men that the serfs were accepted as equals in this assembly.

1081. frei ſitzen auf dem Erbe: *live as freemen upon our ancestral lands.*

PAGE 57, line **1083. Es preiſe ſich, wer . . . auf Erden:** es is an expletive, the real subject is the wer clause. *Let him count himself fortunate who is not bound in service to another.*

1084. auf Erden: not a plural form, but the old dative singular; cf. mit Freuden, note to line 331. Cf. Appendix B, 6.

1087. This episode displays a noble spirit. Its introduction is a fine dramatic touch. That two men, opponents at law, are friends in the assembly is a significant sign of the unity of purpose among these men.

1091. das Horn von Uri: *the battle horn of Uri.* The name Uri is popularly believed to be derived from Auerochs or Ur(e)ochs, *the aurochs*, an animal resembling our buffalo, but now extinct. Uri's coat of arms showed the bull's head, and in battle the troops carried an enormous bull's horn, which was blown by one called the Stier von Uri, *the bull of Uri;* cf. line 2847.

1095. Ein treuer Hirt: an absolute nominative, in opposition to er (line 1093).

1097. Tell: Baumgarten naturally looks for Tell. It is noticeable that Tell is mentioned in this scene only twice, here and in line 1434, and both times by Baumgarten. Schiller purposely kept Tell out of the original compact of the three (Act I, Sc. IV) and out of this

scene, because he agreed with Goethe that "Tell must stand alone in the drama, that his cause is and must remain a private one, entirely without political character, till at the end it coincides with that of the people." Had Tell entered into the deliberations, he would necessarily have had to be one of the leaders. To have had him present as a passive listener or as a minor character would have made an heroic rôle impossible. In either case his presence, whether he had been there as a leader or merely as a passive member, would have given to his deed in killing Gessler a political complexion, whereas it is necessary both for Tell's defense and for the people's cause that Gessler's death must be an act of self-defense, and not a political murder that would stain with blood the victory of so noble a cause. So Schiller, in entire conformity with tradition and the stories in the chronicles, makes Tell a man of action, little inclined to deliberate as to the ways and means of gaining an end. From a dramatic point of view Schiller's course was correct; for to have given Tell the leading rôle in the deliberations would have centered the interest in him and not in the political events of the play, which after all is the more important thing; for the real life of the play is found in the struggle of this people for their liberties. Cf. note to line 414.

1097, S.D. **Rößelmann**: the priest. The name is not uncommon. **Petermann**: the sacristan or sexton. As assistant to the priest, this officer was a man of considerable dignity and highly honored.

PAGE **58**, line **1098**. Note how skillfully Schiller brings on the scene the three original confederates. The impetuous Melchtal comes first, then Stauffacher, and last the ever cautious Fürst. During the remainder of the scene the minor characters must not be thought of as standing around like wooden men, at most raising their hands, clasping hands, etc., as the printed stage directions command. On the contrary, they interrupt the proceedings with cries of approval or disapproval, with remarks and comments more or less audible, etc., such as we would expect of any body of live men under the circumstances. Action and movement must liven up the scene throughout. To this end, there will be movement and action, various groups forming from time to time, and shifting from place to place on the stage.

1105. Gleichwie der glanzvoll . . . Tages: *as the bright clear light of the midday sun.* The expression Schoß des Tages, *lap of day*, is neither a good nor a clear figure.

1106. Laßt's gut sein: *no matter, never mind.* **Was die dunkle Nacht . . . der Sonnen:** cf. the saying:

Es ist nichts so fein gesponnen
Es kommt doch an die Sonnen.

1107. Soll frei . . . der Sonnen: *shall freely and brightly appear in the light of day; i.e.* shall in the full light of day bring freedom and joy. **der Sonnen:** cf. note on auf Erden, line 1084, and on mit Freuden, line 331.

1108. Eidgenossen: *oath-companions, confederates.* They have, however, not yet taken the oath, though this may refer to some kind of oath which the three original confederates made the others take before coming to the meeting. The word was not used by the Swiss before the fourteenth century. The Swiss Confederacy is still called Die Schweizerische Eidgenossenschaft.

1109. Landsgemeinde: *the general assembly;* cf. line 665. It consisted of all the voters of a canton and not of representatives. Meetings were held once a year in the open air; cf. the English *town meeting*. The present assembly was illegal because all the voters were not present. Rösselmann's point is that the assembly may be considered legal because the men present are representative men.

1111. tagen: *to hold a meeting, to deliberate in assembly.* The root tag- in this sense is found in a number of compounds; cf. Reichstag, *parliament;* Landtag, *provincial legislature.*

1113. ungesetzlich: *illegal,* or better *unconstitutional,* because: (*a*) they numbered only 33, and not all the voters (lines 1119–1120); (*b*) they met at night (lines 1117–1118); (*c*) they had no statute books (lines 1121–1122).

1117. Wohl: for wohlan; *very well, then.*

1118. Ist es: inversion in concessive clause; cf. lines 1119, 1121; cf. Appendix C, 14. **gleich:** for obgleich: *although.*

1119. die Zahl nicht voll: *i.e.* no legal quorum.

1120. die Besten: *the leaders.*

PAGE 59, line **1121. die alten Bücher:** the statute books, in which the laws were recorded and upon which the authorities were sworn; and the Landbuch, which contained a record of the proceedings.

1123. Ring: an old German custom in an assembly; cf. the practice among our Indians. Rösselmann takes the center of the stage; the others, amid great commotion, form a half circle about him. The

priest is the proper person to take the lead at this point, because all the rest are accustomed to look to him for guidance and help. The organization of the meeting into a deliberate assembly is a decisive step forward, and fraught with hope and, no less, with danger.

1124. Man pflanze . . . Gewalt: *let the swords* (*i.e.* the emblems of authority) *be placed upright.* In the regular assembly the Ring was formed before the Landammann, who sat on a slightly elevated platform called the Stuhl (cf. English *chair*). Then the two broadswords were set point downward in the earth on either side of the Stuhl. At the side of the Landammann stood the two bailiffs (Weibel), and the clerk or secretary, before whom lay the great Landbuch, in which all the actions of the meeting were recorded.

1130. stehen frei zurück: *withdraw willingly* (from the contest). The feeling of individual effacement for the common cause is admirably shown throughout the scene. Both Meier and Melchtal speak for those from Unterwalden.

1131. die Flehenden: why Melchtal should speak of the men of Unterwalden as *suppliants* is not exactly clear, since all the cantons were equally concerned. It may be that he was thinking mainly of his own case, or possibly of that of Baumgarten also; for, so far, these two have been the only ones to suffer, though a common danger threatens them all.

1132. Die: the relative, and not the article. The order is poetic. What is the natural order?

1133. das Schwert: *i.e. the presidency*, because the sword was the emblem of authority.

1134. Römerzüge: after their election in Germany the kings, in due state and pomp, made "journeys to Rome" in order to be there crowned Emperors, successors of the Cæsars. Often the people on the way thither were hostile, and forced the prospective Emperor to fight his way to Rome. All the members of the Empire were expected to be represented in the Zug, and so the Swiss were accustomed also to furnish a contingent of troops; cf. note to line 266 and line 1230.

1136. seines Stammes: according to tradition the canton of Schwyz was the first of the cantons to be settled by emigrants from Germany, and from these all the Germans in Switzerland believed themselves descended. Hence, it is believed, Schwyz gave its name to the whole country. As a matter of historical fact Schiller is here using poetic license, for it was not until the sixteenth century that the name die

Schweiz was applied to the whole country. See also the Historical Account, p. 260.

1137–1138. Why is Rösselmann the proper person to make this motion?

Page **60**, line **1139.** It is not necessary to suppose that Walter Fürst brought special swords; any two swords selected from among those brought by the men would do. The books were not brought, either because they were forgotten or because it was impossible to get them, or perhaps because of fear of discovery. But all this does not matter, because the assembly was illegal, anyway. The point of the whole discussion is to emphasize this fact that, though the form of the meeting was illegal, their rights were incontestable. Fürst, as the leader of the men from Uri, offers the sword to Stauffacher, the leader of the men from Schwyz. **dem Alter:** *i.e.* to the oldest man from Schwyz.

1140. To scan this line we must accent Ulrich', which is unusual.

1141. freien Stands: predicate genitive after iſt; cf. Appendix C, 4, *b*.

1142. Kein eigner Mann: cf. note to line 1080. Only free citizens were allowed to hold office.

1144. Was: *why;* cf. note to line 361.

1145. It is Fürst who puts the first motion. Is this parliamentary?

1150. Was iſt's: it was and still is customary to call upon some one to state the object of a meeting, even though this is already known.

Page **61**, line **1155**, S.D. Each successive speaker steps into the ring and faces the president.

1156. Ein uralt Bündnis: this may mean the league of 1291, or perhaps the older one of 1246, which are the only ones of which we have any historical account. To call either one uralt is poetic license; cf. Historical Account, V and VII, p. 262.

1158. Ob: for obgleich; concessive clause, dependent order; cf. the inverted order in lines 1118, 1119, 1121; cf. Appendix C, 14.

1160. eines Stammes: cf. note to lines 1136 and lines 1166 ff.

1162. Liedern: *popular songs.* Schiller had in mind such songs as the Oſtfrieſenlied (fifteenth century), well known in Switzerland, and the authority for the purely legendary Swedish and Frisian origin of the Swiss.

1163. von fern her: *from far off.*

1165. am alten: the original league of 1246 (possibly the traditional one of 1145–1150), certainly not the one of the year 1291.

1167. hinten im Lande: *far away back in the country.*

1170. je der zehnte: lit. *ever the tenth; i.e.* every tenth.

1172. zogen: sc. es as expletive; cf. Appendix C, 3, *b*. Poetic and very unusual order.

1176. eher nicht . . . bis: *the marching host did not halt until.*

1178. Muotta: pronounce in two syllables; the o in the uo is scarcely heard (cf. Kuoni). This stream flows through a secluded valley of the same name in Schwyz, and empties into the lake near Brunnen.

1179. Nicht (*i.e.* Keine) **Menschenspuren:** but Switzerland was occupied by Keltic tribes before the Germans came.

PAGE **62**, line **1181. Da saß ein Mann:** this contradicts line 1179. The contradiction is found in the original poem. However, the statement in line 1179 is to be taken only as an emphatic description, and not as literally true. The route to Italy had been from time immemorial by way of the lake.

1191. Gnügen tat: *did not provide;* dialectic for Genügen tat or genügte.

1193. Zum schwarzen Berg: the Brünig or Brauneck, a mountain and a pass (3379 ft. high) between Unterwalden and Bern; so called because of its thick and dense (schwarz) forest; cf. Schwarzwald, a wooded range of hills in southwest Germany. **Weißland:** the Haslital, south of the Brünig; so called because of the snow and the glaciers on the mountains inclosing this valley.

1195. in andern Zungen: in the canton Wallis (Valais) French is spoken, and in the canton Tessin (Ticino), Italian.

1196. Stanz: the chief town of Nid dem Wald; cf. note to line 545. **Kernwald:** cf. note to line 545.

1197. Altorf: cf. note, S.D., Act I, Sc. III. **Reuß:** cf. notes to lines 2969, 3252.

1199. den fremden Stämmen: the descendants of the original Kelts (Helvetians and Rhætians), and of the Germanic tribes (Alemanni and Burgundians); cf. HISTORICAL ACCOUNT, I, p. 260.

1202. Es gibt das Herz . . . zu erkennen: *the sympathetic heart and kinship make them known to each other; i.e.* they are of one blood, and therefore they ought to stand and fall together; cf. English

"Blood is thicker than water." The simplicity and directness of the story gives it poetic and dramatic power.

S.D. **Reicht . . . die Hand hin**: why?

Page **63**, line **1205**. **Die andern Völker**: *i.e.* the other tribes who had migrated to Switzerland; cf. note to line 1199.

1208. **Saſſen**: here, *tenants* or *colonists*. **die fremde Pflichten tragen**: *i.e.* those who are bound to serve masters not of their own race; *serfs*.

1213. **Freiwillig**: it was expressly stated in the charter which Friedrich II granted to the Swiss at the siege of Favenz, cf. note to line 911, "of your own accord you have chosen our overlordship and the Empire."

1214. **Schutz und Schirm**: *shield and shelter;* an alliterative couplet; cf. Appendix B, 3, *b*.

1216. Cf. Homer's *Iliad*, II:

> We, the Greeks,
> Cannot be all supreme in power. The rule
> Of the many is not well. One must be chief
> In war, and one the king, to whom the son
> Of Saturn gives the scepter, making him
> The lawgiver, that he may rule the rest.

1218. Cries and other signs of approval interrupt Stauffacher.

1221. **Die Ehr'**: *i.e.* the honor of being Oberhaupt and höchſter Richter. **Herrn . . . Erde**: cf. line 870, and note to line 266.

1224. **gelobt**: from geloben; in the same construction as gegönnt (line 1221).

1225. **Denn dieſes . . . beſchirmt**: *for the sole duty of a free man is to (support and) defend the government that (supports and) defends him*. Is this good political doctrine?

1227. **Was drüber iſt**: *i.e.* any demand greater than expressed in line 1226.

Page **64**, line **1229**. **ſeine**: *i.e.* the emperor's.

1230. **Welſchland, Römerkron'** (1231): cf. line 1222, and notes on lines 266, 1134. **gewappnet**: for gewaffnet; *armed*.

1234. **Blutbann**: *death penalty*. The emperor alone could inflict capital punishment, unless he expressly conferred the power on some feudal lord. This was the one and the only matter in which the emperor participated in the government of the cantons.

1236. seinen Sitz nicht: the governors were not allowed to reside in the land, because it was believed that they could on that account rule impartially, influenced neither by partisan feeling nor by fear. The fact that Gessler did reside in the canton over which he ruled was one of the people's grievances.

1237. Wenn Blutschuld kam: *i.e.* when a crime was committed for which the penalty was death.

1241. This speech explains the real and only obligations which they had towards the emperor, namely, military service and submission to the imperial courts in matters involving capital punishment.

1245. Pfaffen: *priests;* but then not a term of contempt as it is now.

1247. Einsiedeln: cf. notes on lines 343, 519. In the year 1018 Heinrich II, ignorant of the presence of any people upon these pasture lands (line 1251), gave them to the monastery of Einsiedeln. In time, naturally, quarrels arose between the monks and the people, because the increasing herds of the monastery gradually encroached more and more upon those lands which the people of Schwyz had inherited lawfully from their ancestors. Finally, at a diet in Basel in 1114, the Abbot Gerhart brought the matter to an issue by charging the people of Schwyz with trespassing on lands belonging to the monastery. The Emperor Heinrich V decided in favor of the monks, but the people refused to accept his judgment, and kept possession of the lands. When, in 1144, Konrad III, in an attempt to force them to yield, threatened them with the imperial ban, the Swiss withdrew from the Empire, to which they did not return until 1152.

1249. herfürzog: archaic for hervorzog; *drew forth, showed.* This is the separable verb in dependent order after als (line 1246), and in the same construction as nahmen.

PAGE 65, line 1253. **dem fremden Knecht:** *the slave of a foreign overlord;* a contemptuous reference to Gessler.

1260. erschaffen: *create from the beginning; i.e.* from nothing; a very emphatic word to express the effect of their labor in thus making an inhabitable land of a wilderness.

1264. Die Brut des Drachen: *i.e.* the poisonous vapors that rose from the swamp; cf. lines 1075–1077 and notes; **getötet:** *i.e.* by draining the swamps.

1266. Nebeldecke: the mists that cover wild and uncultivated lands.

1270. tausendjährigen: a round number, and not exactly correct. The Alemanni and Burgundians came between 400 and 450. The

cantons were not settled before 700; cf. Historical Account, I, p. 260.

1274, S.D. **Eine große Bewegung**: in response to the appeal, particularly of line 1274.

1275. The argument that follows is marked by a lofty spirit of nobility. It shows admirable self-control as well as determination. Stauffacher's argument is this: that tyranny can be endured up to a certain point, but when the limit is reached the oppressed will find justification for resistance in the eternal right of man to take up arms in self-defense. Even the most pacific man must at last resist when his right to existence and to liberty, happiness and peace, is at stake.

1277. greift er . . . Himmel: *with confident courage he reaches up to heaven.*

Page **66**, line **1282**. **Urſtand**: *original condition: i.e.* where no organized government exists to defend the one against others, but where each individual must act for himself in his own defense.

1286. **Der Güter höchſtes**: highly poetical order. The greatest of our possessions are life, liberty, and happiness.

1287. **vor**: for für; the two forms were not strictly distinguished in the eighteenth century.

1290. Rösselmann says the very thing which the confederates must expect to hear from those of their countrymen who either desire peace for the sake of peace or who fear war. He very evidently intends to test the real determination of every man present and to force from one and all a definite declaration that they are resolved to be free. The suspicion and anger with which his proposal is received and the final resolute opposition to his motion show how well he has succeeded in his purpose. His own true sentiments are evident from lines 1214–1215, his vote (1310), and lines 1311–1313. Cf. also lines 1746 ff.

1296. **ſchwören**: this elliptical infinitive in exclamation, as in English, is used to express extreme agitation, anger, astonishment, etc. Cf. lines 1299, 1300.

Page **67**, line **1300**. **Wir uns . . . weigerten!** *Shall we allow ourselves, by show of force, to be bullied into doing what we refused to do in response to friendly invitation; i.e.* join Austria. **Güte**: the freundlich Werben, line 1313.

1303. **Der ſei geſtoßen**: *let him be expelled from Swiss citizenship.* The use of ſein instead of werden in cases that seem to be true passives is most common in the imperative. The ſei here is really stronger

than werde would be, since it expresses the action as already completed rather than as going on or to go on. Mauer here makes the motion which Melchtal seconds in the succeeding speech. There are motions of assent as Mauer ceases speaking.

1310. Reding declares the motion carried, although, strictly speaking, it had never been put. The whole episode is unparliamentary, but may be excused because of the unanimity of feeling. The president does wait, however (nach einer Pause), for appeal or for a negative before announcing the vote. Why should they make this their first law? Note the extreme penalties.

1314. Why does Jost interrupt Rösselmann? He may still be angry; he may still distrust him; or he may be merely impatient because the matter is settled and there is no use to say more about it; it may be that he is afraid that Rösselmann is about to say something that may call down upon the latter the penalties of the law just passed.

1315. Reding makes this plea in order to make it perfectly clear that the Swiss are wholly in the right and so will have nothing to blame themselves for if war does result. If the emperor is not in ignorance, then there is no reason why they should longer delay action. **Sind alle . . . versucht:** *have we examined also into the feasibility of peaceful methods* (*of defending our rights*). So far only open resistance by force has been considered.

PAGE **68**, line **1317.** **Wohl gar . . . nicht:** *probably not at all.*

1318. This motion made by Reding is not seconded and so does not come to a vote.

1322. **Gott hilft nur dann:** cf. Wenn die Not am größten, ist Gottes Hilf' am nächsten.

1323. **Nun ist's an Euch:** *it is now your turn.*

1324. Hunn's report is in the main founded on historical facts, though the incidents did not occur at one and the same time. Hunn was with the embassy to Rudolf in 1275 and not, as here stated, with the embassy to Albrecht in the year 1298. But the events related in lines 1330–1348 did occur about this time. Schiller's reasons for making the two events occur about the same time are dramatic. **Rheinfeld:** a once strongly fortified city in the canton Aargau, on the Rhine east of Basel, on the road from Basle to Zürich.

1326. **Den Brief:** the old charter of liberties granted by Friedrich II and confirmed by every emperor up to Albrecht. Cf. note to line 911; cf. HISTORICAL ACCOUNT, IV, p. 262.

1329. Vom ſchwäb'ſchen Lande: Swabia was once a powerful duchy in South Germany, comprising parts of what is now Würtemberg and Bavaria. **vom Lauf des Rheines:** *from the districts along the Rhine.*

1335. ſonſt einmal wohl: *some other time doubtless.*

1337. Hanſen: diminutive for Johannes; the Johann Parricida of Act V, Sc. II. He was the son of Rudolf, the brother of Albrecht. From his father he inherited the Duchy Swabia (Erbe, line 1343), and from his mother certain estates in and about Switzerland (Mütterliches, line 1344). These possessions the emperor was unlawfully withholding from him.

1339. Wart und Tegerfeld: two nobles, mentioned again in line 2961.

PAGE **69**, line **1345. Er habe ſeine Jahre voll:** *he was, he said, of age.* He was seventeen years old, which in the Middle Ages was considered old enough for a prince to begin to rule on his own account. **wäre:** an irregular change in tense; we expect ſei.

1347. Was . . . Beſcheid: *what answer did he receive?*

Hunn's argument proves, by analogy, that the Swiss have nothing to expect from Albrecht; if Albrecht is unwilling to do the right and lawful thing for his own nephew he will certainly be unwilling to consider the rights of the Swiss. The reasons why Albrecht treated his nephew in this way were dynastic. Albrecht was head of the Habsburg family and as such was guardian of John. He wanted to keep the power and the revenues of the whole family in his own hands rather than to divide them with another branch of the family. But compare what Tell says in lines 3204–3207.

1356. Nicht ungezügelt . . . greifen: *not illegally* (lit. *unrestrained*) *attempt to obtain new rights and privileges.*

1357. was des Kaiſers iſt: cf. Matt. xx, 21 and Mark xii, 17: "Render therefore unto Cæsar the things which are Cæsar's; and unto God the things that are God's."

1358. Wer einen Herrn hat: *whoever is vassal of a foreign overlord.* His plea is worthy of all praise. He desires that all they do shall be well within their obligations. By doing what is lawfully required of them they can feel all the more justified in not obeying the unlawful demands of the governors.

1359. Note the stichomythia; cf. Appendix B, 10. Under the feudal system these men could hold property in fief from others than the

emperor. With all such feudal overlords the Swiss had no quarrel. They could even hold fiefs from Albrecht as Duke of Austria and yet, as free citizens of free cantons, resist Albrecht in those matters that concerned the Empire.

1360. Ihr fahret fort: pres. ind. with imperative force; cf. lines 1362, 1364.

1361. Herrn von Rappersweil: a family of this name did live in what is now Rapperſchwyl, a town in the canton of St. Gallen, on the north shore of Lake Zürich.

PAGE **70**, line **1363. Der großen Frau zu Zürch:** *Nunnery of our Lady in Zürich;* founded in 853 by Ludwig the German for his daughters and richly endowed with property and privileges, and exempted from all authority except that of the emperor himself.

1367 ff. This is really a motion, accepted without question, but not voted on.

1369. Es ſehe: imper. subj.; cf. Appendix C, 7, *e.*

1372. in unſern Schranken: *well within the bounds of our rights and obligations; i.e.* asking only what is lawful while at the same time living obediently to what is lawful. In this highly poetical and noble passage Fürst continues the plea he made in lines 1353–1358. There he pleads for obedience to just laws, here he pleads for self-restraint in the defense of their own rights against tyranny.

PAGE **71**, line **1382. Schlöſſer:** Rossberg, cf. note to line 77; Sarnen, cf. note to line 558.

1385. muß: the two forts are here considered collectively, hence the singular; cf. note to line 503. **ſein:** not werden, because the castles must have been already captured before the open insurrection begins, or else the revolt will fail.

1391. Twing: cf. line 360. Another fortress will only increase their difficulties.

1393. Meier says this because he is in favor of postponement. His charge against Fürst is perhaps natural for a man of his violent and willful temper, but it is, as Sigrist (who comes from Uri and naturally sides with Fürst) says, unjust and undeserved.

1394. Das darf . . . bieten: *shall Uri be allowed to offer us this insult?* Cf. line 1259. He speaks threateningly. This unexpected quarrel is in sharp contrast with the unity of feeling and oneness of

purpose in the rest of the scene. It takes from the proceedings the "cut and dried" effect that might otherwise be felt.

1395. Eide: the oath to the constitution which every Swiss had to take before the age of sixteen in order to have the right to vote. Its terms provided that the citizen should do nothing harmful to the state. To be reminded of this oath by an official was considered a disgrace; and to disobey this appeal was treason. Meier is still sullen and angry. **eurem, euch, ihr** (lines 1397, 1398), include with Meier some others who take part with or against him.

Page **72**, line **1397**. **Landsgemeinde:** Reding must mean here the regular meeting and not the present meeting.

1400. Feſt des Herrn: Christmas; cf. line 2513. But according to most authorities the uprising occurred on New Year's Day. It was customary in parts of Switzerland to exchange gifts at the New Year and not at Christmas.

1402. Geſchenke: originally they may have been goodwill offerings, but the custom degenerated into illegal perquisites or personal graft.

1405. Die führen: a dem. clause. The effect of the present tense is vivid, since he really means to say "let them carry," whereas the present tense gives the narrative the effect of an action already taking place. Cf. hält (1408), wird gebla̧ſen (1410), brechen (1411).

1408. der große Haufe: *the main body* of the Sa̧ſſen.

1413. übernehm' ich: cf. line 2875.

Page **73**, line **1418**. Reding puts the motion, though it has not been formally made.

1419. The situation in Unterwalden with the two fortress castles is very different from that in Schwyz, where there is no fortress at all; and also from that in Uri, where the Twing is not yet finished. This will help to explain why there is a difference of opinion on the question of postponement. All are agreed that something must be done, but not on how or when it shall be done. Note the points made for and against postponement.

1422. Das Zeichen mit dem Rauch: smoke in the daytime but fire at night; cf. Hochwacht (1441), and note to line 747.

1428. The specific mention of Gessler at this time and in this emphatic manner prepares the audience for future events. We know at once that Gessler is to play an important part in the rest of the action and our interest in him is awakened. What to do with Gessler was

an unsolvable problem to these men. This really prepares us to see how necessary Gessler's death is, and explains why the people can, at the end, acclaim Tell as the savior of his country; cf. lines 3083, 3281.

1429. Furchtbar . . . umgeben: *a fear-inspiring body of troopers serves him.*

1433. The morning begins to dawn and the Alpine glow spreads slowly over the snowy mountain peaks.

1435. Gern ſchlag . . . Schanze: *will gladly risk.*

1437. Die Zeit bringt Rat: cf. the proverb, Kommt Zeit, kommt Rat. Cf. the English, "Don't cross the bridge until you come to it." Reding's advice must not be regarded as an invitation to disregard the grave problem before them. The assembly might, of course, come to some decision as to what to do with Gessler, but so many factors, and chances wholly unforeseen, are likely to arise that any lengthy discussion is time wasted. Something must be left to chance and to the inspiration of the moment.

PAGE **74**, line **1441. glüh'nde Hochwacht:** *i.e.* the rosy tints of the dawn falling on the highest mountains are here compared with the Feuerzeichen (cf. lines 596, 747, and notes).

1443. Sorgt nicht: this applies rather to their safety on the way home than to any fear that they may be discovered now on the Rütli.

S.D. What will be the effect of this stage picture on the audience? The symbolic meaning is evident; the rising sun signifies the dawning of freedom and peace.

1448. einzig: poetic for einig, as it is often printed.

1448–1449. A favorite motto of the Germans during the Franco-Prussian War, 1870–1871.

1449. S.D. **mit erhobenen drei Fingern:** *i.e.* the thumb, index, and middle fingers, symbolic of the Trinity. Usually in taking an oath all that is required is the raising of the right hand. According to tradition Fürst, Stauffacher, and Melchtal first pronounced the oath and then it was repeated by the others. But Schiller had already, in Act I, Sc. IV, caused the three men to take the oath; it was, therefore, better to arrange the scene here as he did. That Rösselmann, the priest, administers the oath gives it a kind of consecration.

1451. S.D. **Wie oben:** after all have repeated the oath, they spontaneously step toward each other, raise their swords, and strike them together. Three springs now bubble forth from the ground where

Fürst, Stauffacher, and Melchtal are supposed to have stood while taking the oath.

1454. During this speech the men form groups according to their cantons. This adds much to the beauty and dramatic effect of the scene.

1458. **bis dahin**: *i.e.* until the time of the general rising.

PAGE **75**, line **1463**. **das Ganze**: *i.e.* for the common cause of the whole people.

1464. **Denn Raub begeht**: *for he robs the common weal; i.e.* every act of private vengeance will injure the chances of success in their common venture. Note the rhyme at the close of the scene. Why is it used?

1465. S.D. **fällt das Orchester ein**: the brilliant flourish with which the orchestra closes the scene is prophetic of the final triumph of the Swiss. **noch eine Zeitlang**: cf. the similar pause at the opening of the play. Why is it made?

This is one of the most carefully made scenes in the play. It falls into the following natural divisions:

The Introduction: the arrival of the men from the three cantons, lines 959–1107.

The Organization of the Assembly, and the establishment of its legality, lines 1108–1146.

The Proceedings, lines 1147–1443.

(*a*) The argument as to Unity of Action. The people are of common origin and have a common cause.

(*b*) The argument as to the Righteousness of their Cause. Their liberties have never before been questioned. The governors have by their lawless acts overthrown existing conditions, and are threatening the extinction of liberty. The right to resist is plain.

(*c*) The argument as to What to Do. They must help themselves. The Emperor will not assist them. Peaceful means have been tried in vain. They must use violent measures, because no other course is open to them.

Conclusion. The Oath, lines 1445–1465.

The action has advanced a long step, for a plan of action has

been decided upon. We look forward hopefully, but with some uncertainty as to the final result; for we do not know what Rudenz and the young nobles like him will do, nor do we know what part Gessler will yet play in the action.

Historical Account. — The legendary account of the beginnings of the Swiss Federation as here followed by Schiller was long sacred history to the Swiss people and implicitly believed. But the whole account, while it rests in part upon true history, is now generally considered as untrustworthy and mythical. In the following account the true historical facts are briefly given. That these contradict the story of the play in no wise destroys the beauty nor diminishes the interest in Schiller's poetic transcription from the accounts he found in Tschudi, Etterlin, and Müller.

I. The original inhabitants of Switzerland were a prehistoric people of cave and lake dwellers. These were conquered by Keltic tribes, the Helvetians and Rhætians. This mixed population became early in the Christian era subject to the Romans. During the period of the migrations of the nations, from the third to the fifth centuries, Switzerland was overrun by the Alemanni and the Burgundians. About 406 the Alemanni occupied northeast Switzerland, enslaved the people they found there, and made that part of Switzerland Teutonic in speech and customs, so that to this day German is the language spoken in these parts of the country. The Burgundians, about 443–450, occupied southwest Switzerland, but, unlike the Alemanni, adopted the language and civilization they found there, so that the Romance languages and customs were maintained. This explains why Italian and French are still the languages of the people in these parts of Switzerland.

The Teutonic settlements, of which the Forest Cantons are a part, are the ones in which history was made. Here that spirit of liberty and that assertion of the right of individuals to self-rule and of the community to home rule were kept alive and eventually determined the spirit and political ideals of the whole country.

The Forest Cantons were settled slowly, and not until the number of the people in the more fertile lowlands made it necessary for some of the people to settle in less favored places, so that it was not until the ninth century that a permanent population of

any size lived there. But the settlement of the Forest Cantons differs in no way from that of the countries adjacent. History knows of no sudden migration of some thousands of people, like the one spoken of in lines 1167 ff., differing in language and political institutions from the people of the surrounding country.

II. The country of the Alemanni belonged to the Empire of Charlemagne (768–814), and when the Empire was divided at his death, became a part of the German Empire under Ludwig the German in 843. Burgundian Helvetia was joined to the German Empire in 1032.

In the eleventh and twelfth centuries the imperial authority was represented by a few rich and powerful families. The most aggressive and successful of these were the Habsburgs, a family so greedy and land hungry that it is related of them that once, in the time of Emperor Rudolf I, a bishop of Basel prayed: "Sit still on Thy throne, O Lord, or the Count of Habsburg will shove Thee off." Through inheritance, purchase, marriages, political cunning, and sometimes through force, this family gained control of most of the country, holding much of it as hereditary possessions, and holding more of it as imperial governors. It was the fear that the Habsburgs would try to annex the whole country to their personal possessions that caused the cantons to seek charters of liberty and privileges from the emperors in order to protect their freedom and autonomy.

There existed between the cantons no kind of an alliance before the middle of the thirteenth century. Quite on the contrary, each canton developed its political organization independently, and was united to the others only in a common dependence upon the Empire.

III. Uri is the first of the three to have a history. In 843 Ludwig the German gave to the abbey of Zürich all the crown lands with their inhabitants in the district of the Thurgau, which included the valley of Uri, so that the larger part of the people of Uri held their lands as hereditary fiefs of this convent, paying a nominal rental therefor, but politically free to rule themselves except as they were dependent upon the Empire. There were also in the country a number of nobles and peasants living on estates owned by them without any feudal obligations to any one.

But all the people together used the unfiefed lands in common, to properly administer which they had regular though infrequent assemblies of all the people. This taught them that they were an economic unit, and soon developed in them the consciousness of political unity as well.

When, therefore, in 1218, the Emperor Friedrich II (1215–1250) appointed a Habsburg as imperial governor of Uri, the people were very justly alarmed that they might be forced to become hereditary subjects of the Austrian house. But for the present their fears were not realized, because in 1231 Heinrich, the rebellious son of Friedrich, granted to Uri a formal charter, promising that Uri should remain forever in direct dependence upon the Empire, and that it should not be granted to any one as a fief nor sold nor mortgaged. This charter is the foundation stone upon which is built the liberty of Switzerland, for this charter was never afterwards contested, and this example of home rule was an incentive to the other cantons to gain like privileges for themselves.

IV. Whereas the Habsburg estates were few in Uri, it was very different in Schwyz. Here many large estates and many serfs were owned by the Habsburgs, who, moreover, claimed also to be lawfully hereditary rulers and protectors of this canton. The larger number of the inhabitants were, however, strong and sturdy freemen, who feared that the ill-defined rights of the Habsburgs might easily become lawful claims to overlordship. Therefore, in 1240, while Emperor Friedrich II was besieging Faenza in North Italy, they sent him troops on condition that he would grant them a charter like that of Uri. This charter was never fully acknowledged by the Habsburg princes, and so the fear of possible aggression on the part of this family was ever present in the minds of the men of Schwyz, especially when Rudolf of Habsburg became Emperor.

V. Unterwalden was sparsely settled, and many of its landed estates were the personal possessions of the Habsburgs. Moreover, Unterwalden had never had a charter like the other cantons. But the men of Unterwalden were no less determined than their brethren in Uri and Schwyz, and during the conflicts between the emperors and the popes, they formed a league for mutual defense with Schwyz and Lucerne, in 1246, against the common enemy.

Uri joined the league soon afterward. This is doubtless the uralt Bündnis of line 1156. But in spite of this league the Habsburgs succeeded in regaining and even in increasing their power during the long Interregnum, 1234–1273, during which the Empire was without a head.

VI. To all the cantons the danger seemed more real when Rudolf of Habsburg was elected emperor in 1273; for now the enemy had become their imperial sovereign. Yet, Rudolf, though he was one of the most energetic and greedy of his family, seems to have felt kindly disposed to the cantons. He confirmed the charter of Uri, and, though he refused to accept that of Schwyz, he did not interfere in the internal affairs of that canton, nor in those of Unterwalden, which had no charter.

VII. Upon Rudolf's death all three cantons felt the danger from a new emperor, should one of the Habsburgs be chosen, and so, on August 1, only seventeen days after Rudolf's death, they concluded the memorable League of 1291. The document upon which this agreement was written has been carefully preserved. It is very conservative and, while it is independent in tone, shows no such open rebellious spirit as the chroniclers would have us believe. It declares for the maintenance of existing conditions, that is, independence from Austria but allegiance to the Empire. This is the real declaration of independence of the Swiss people and is the basis for the later confederacy. For this treaty adds to the declarations of the earlier league of 1246 the significant agreement that the cantons will accept as Ammann no one who is not one of their own people, and that they will themselves assume jurisdiction in capital cases. It is these limitations to the authority of the emperor that constitute the revolutionary character of the league.

VIII. The electors chose as Rudolf's successor not the latter's son Albrecht, but Adolf of Nassau. Adolf promptly confirmed the Swiss charters. But this did not help the cantons, for soon after Adolf was killed in battle by Albrecht, who now became emperor, in 1298.

This Albrecht is the Emperor of the play. He refused to confirm the charters of Uri and Schwyz, yet history has no record of any rising of the cantons during his reign. In fact, he was so far from interfering with the liberties of the Swiss that he actually

granted to Unterwalden the same privileges that the other two cantons had long enjoyed. The cantons continued to be ruled by magistrates from among their own citizens and no tyrannical governors were sent into the country. Throughout Albrecht's reign, and even after his death, the relations of the Swiss to the Habsburg princes were friendly and cordial.

It is altogether probable that the struggles of 1246–1247, and not the reign of Albrecht, are the basis for the traditions of the Rütli oath, the destruction of the castles, and the liberation from foreign governors.

IX. Upon Albrecht's death the electors chose Heinrich VII of Luxemburg as emperor. This prince was a rival and an enemy of the House of Habsburg and so naturally confirmed the charters of Schwyz and Uri, granting also a similar one to Unterwalden.

X. When Heinrich died, in 1313, the imperial succession was again disputed. The Swiss naturally sided with Ludwig of Bavaria against Friedrich, Albrecht's son. In the war between these rival claimants Austria sent Leopold, Friedrich's brother, with a magnificent army into Switzerland. But he was signally defeated by the Swiss in the famous battle at Morgarten, November 15, 1315. On December 9, 1315, delegates from the three cantons met at Brunnen and there renewed the old league of 1291. From this day dates the beginning of the Swiss republic. The federation was secured and confirmed by other victories; Sempach, 1386, and Näfels, 1388. To the three original cantons five others joined themselves from 1332–1353. From 1481–1501 five more cantons were added. In 1814 the present constitution was adopted for a confederation of twenty-two cantons.

Act III. Scene I.

The time of the action is November 18 (more correctly, November 19), the traditional date of the famous shot of Tell. Scene I passes at or about noon of this day; for here Tell is represented as starting for Altorf (line 1515), a mile distant, and his arrival there is indicated as in the early afternoon (line 1743). Ten days have passed since the Rütli meeting.

The place is Bürglen; cf. note to line 126.

The stage. The curtain rises on a beautiful valley amid high mountains, the whole scene brightly flooded with sunshine. Here and there in the distance are cottages on the mountain sides and in the valley. In the rear of the stage is a garden fence, in front of which there is a bench with carpenter's tools. The house is at one side, opposite is a well with running water, and about it the two boys are playing. By the open door, above which is the head of a chamois, Hedwig sits on a bench, working at some household occupation.

PAGE **76**, S.D. **Hedwig**: the daughter of Walter Fürst (line 1515). Schiller gave the name to her, for in the chronicles she is unnamed. In the *Schweizerbund* of the historian Am Bühl (cf. note on am Bühel, S.D. Act II, Sc. II), Tell's wife is called Gertrud, and Stauffacher's wife is named Mechtilde. **Walter, Wilhelm**: these names are given in the chronicles. The boys were named, as was the custom, after the mother's father and their own father.

1466. This Schützenlied is so well known in Germany as to have become a real folksong. It was set to music, in 1804, by Bernhard Anselm Weber. It is a kind of lyrical intermezzo like the three lyrical songs at the beginning of the play, and is a very proper introduction to an act in which a hunter is to play so important a part. It serves, also, to arouse in Hedwig the fear she shows for her boys and her husband.

1469. Früh am Morgenſtrahl: *with the first ray of the morning sun.* An unusual and poetic expression.

1474. das Weite: *all outdoors.* All within reach of his arrow belongs to him.

1477. da: here an untranslatable particle that helps to give a little more general tone to the was.

1479. Very characteristic of Tell's thought.

S.D. Walter, seeing the point of his father's remark, laughs merrily and runs back to the well. While he repairs the bow he hums the song, of which an occasional word is heard during the following dialogue. While they talk Tell and Hedwig work on industriously.

PAGE **77**, line **1481**. This line is quite as well known as the proverbial saying: Was Hänschen nicht lernt, lernt Hans nimmermehr

was: *whoever;* an indefinite collective that makes the sense general and universal; cf. line 1739.

1482. wollte Gott: *would to God.* Care should be taken not to read Hedwig's lines in a whining way. Her fears for her boys and her intuitive forebodings for her husband are natural, and sufficiently explain her words and manner.

1485. keiner: *i.e.* neither of the boys will be satisfied with a quiet home life, such as that of a shepherd or a farmer, but both want to be hunters.

1486. Tell's treatment of his wife in the following should be rightly understood. Hedwig has spoken with a sigh; for her fears make her uneasy. So Tell speaks to her in a kind of half-humorous way, as much as to say that she must expect this sort of thing from his boys, since they take after their father, and that he is therefore the one who is really to blame. Then he proceeds to defend himself. He cannot enjoy life properly and fully unless he has won in the contests and struggles of each day; and he cannot be content to rest upon past achievements.

1490. Wenn ich . . . erbeute: *if each day I make it mine anew.* The idea is a favorite one with Schiller and Goethe. Cf. Schiller's *Wallensteins Lager*, "If you do not risk your life, you will never win life"; *i.e.* never know what it means to live. Cf. also Goethe's *Faust*, "Only he earns Freedom and Life who must daily struggle for and win them"; Goethe's *Torquato Tasso*, "The struggles of life alone teach us to value the blessings of life"; Goethe's *Egmont*, "He is already dead who lives solely to make certain of his safety (*i.e.* life)."

1493. Knechte: Tell hardly had need of helpers if his sole occupation was hunting. If he was, as Tschudi says, a farmer, this reference to servants, that in line 1774 to Meister Hirt, and that in line 1975 to Bauer are natural. That he was a man of consequence, and probably of wealth, we may safely judge from his commanding position in the community.

1494. Wagefahrten: such daring and hazardous exploits as are described in lines 649, 2635–2640. She may be thinking also of Tell's rescue of Baumgarten.

PAGE **78**, line **1501. Windlawine**: *wind-avalanche.* The dry, freshly fallen snow on high altitudes is often started and driven along by the heavy winds of autumn and winter until it gathers in great

masses and is driven headlong, straight downward over some precipice. Nothing can resist the whirlwind which accompanies it; the air pressure is often so great that buildings and whole forests break down before the avalanche itself has reached them. Cf. Schlaglawinen, note to line 1781.

1502. trügeriſche: *treacherous* and deceiving because the snow looks solid, whereas it often merely hides the cracks and dangerous holes in the glacier and gives way under the foot.

1513. auf Jahr und Tag: *for many a day;* cf. English, *forever and a day:* an old legal term, the intention of which was to allow a debtor an extra day in order that a full year might be secured beyond question.

1515. Vater: Hedwig's father, Walter Fürst. As Tell takes his hat Hedwig rises and puts a restraining hand on his shoulder. She speaks pleadingly, but in no wise reproachfully. At line 1517 Tell caresses and kisses her in order to reassure her.

1516. auch: *are you certain?*

Page **79**, line **1517. Es ſpinnt ſich etwas:** *something is on foot.* The ten days since the Rütli meeting have given time for rumors to reach her. This is a proof of how impossible it is to keep a conspiracy absolutely secret for any length of time if the number of those concerned in it is fairly large; cf. line 2505.

1520–1521. Cf. lines 440–445.

1525 ff. She has evidently heard this from others and not from Tell.

1528. He had thought of her; cf. line 159. What he means to say, however, is this: that the surest proof that he had thought of her was the fact that he had been willing to save another man for the latter's wife and children.

Page **80**, line **1535. nicht:** cf. line 804 and note to line 253. *God grant that I may not need help, God forbid that I should need help.*

1537. This explanation seems insufficient, for he was not going hunting; but since Hedwig accepts it without comment, we must do so likewise.

1539. Walter at once rushes away to make preparations for the journey. Tell sits down on the bench by the door.

1541. noch heute: it is not strange that Tell should know of Gessler's plans, for Bürglen is only a mile from Altorf. Tell means that Gessler will be so busy with preparations for leaving Altorf for Küssnacht that they are not likely to meet each other.

1542. er grollt uns: no particulars are given. Hedwig did not know of the incident related in lines 1548 ff.; she must, therefore, be thinking of other causes not given here.

1544. Cf. the proverb: Tue Recht und ſcheue niemand.

1545. The first **die** is a rel., the second **die** a demon.

PAGE **81**, line **1547. mein' ich:** why is he so certain? Tell thinks that after the event narrated in lines 1548–1570 Gessler will feel that he must not harm him, on the ground that the man who can spare his enemy when he has him in his power is the more to be feared if forced to action. But Tell is not so certain as he pretends. For he takes his crossbow for defense, if need be, and he evidently intends to avoid meeting Gessler (line 1573). On the whole, however, his ignorance of human nature, particularly of that of a man like Gessler, seems singularly significant. It helps us to understand how he can make the excuses he makes in lines 1870–1873.

1548 ff. Schiller invented this episode. It is introduced to show the real reason Gessler had for his hatred of Tell (cf. line 1572). It also serves to arouse our interest in what will happen should the two meet again.

1549. Da: this is the conjunction to indicate the resuming of a preceding statement, and is not the adverb of time or place, though it may be translated by *there* or *then*.

1550. Schächentals: the valley of the river Schächen, a small stream that flows from the east and empties into the river Reuss not far from Altorf. There is a story that Tell was drowned in the Schächen in the attempt to save a child.

1558. mein: for meiner; cf. Appendix B, 7.

1562. verblaßt': for erblaſſen; *become pale as death*. The whole episode shows the tyrant Gessler as really a great coward, and justifies Hedwig's judgment (1572).

1565. ſein: for ſeiner; cf. Appendix B, 7.

1567. keinen armen Laut: *not one single feeble sound.*

PAGE **82**, line **1573** ff. Note the stichomythia; cf. Appendix B, 10.

1574. Only a moment before she was reproving him for hunting; now she asks him to go hunting. Why?

1577. Just because she has no real reason her intuitive fear of threatening danger is all the greater. Is this good psychology? Here again she accepts Tell's word without question.

1578. verſprochen: probably to Fürst. But cf. note to line 1743.
1581. Wälty: diminutive for Walter.

PAGE **83**, line **1582. auch was Hübſches:** *something very pretty.*
1582. S.D. Tell takes an affectionate farewell. They wave hands in parting. Hedwig is still filled with forebodings (folgt lange mit den Augen), which communicate themselves to us.

Compare this scene for its premonitions with Shakespeare's *Cæsar, Macbeth*, etc.

Contrast Hedwig and Gertrude, and Hedwig and Tell.

Note how many proverb-like lines Tell speaks and how characteristic they are of him.

The scene falls into two parts: (1) the happy home life, (2) the forebodings of coming evil. The two parts stand in effective contrast to each other.

The scene is an introduction to Scene III. We see Tell's love of family and his evident preference for Walter. The shadow of coming events is found in Hedwig's reasonless forebodings. The motive for Gessler's demand in Scene III is explained by his meeting with Tell in the mountains.

ACT III. SCENE II.

The time is about the same as in Scene I.

The place is somewhere near Altorf.

The stage shows a wild forest region in the mountains. On all sides are high cliffs, from which the water falls in a fine spray. Boulders are conveniently placed for sitting.

S.D. **Staubbäche:** *cascades* with a fine, dustlike spray. As the water from the tiny mountain streams falls over high cliffs the resistance of the air converts it into a very fine spray before it reaches the ground. The most famous of these *dustbrooks* is that at Lauterbrunnen near Interlaken, which inspired Goethe to his wonderful allegory, Geſang der Geiſter über den Waſſern. **Berta:** cf. note, S.D. line 447. Berta enters in hunting costume, carrying a hunter's spear and leading hounds. She slowly crosses the stage, looking back to see if Rudenz is following. As she speaks she sits down on a rock to

await his coming. At the same time (also at 1590) hunting horns are heard from behind the scene; they gradually recede to a distance.

1586. Fräulein: *my lady;* cf. note to line 935.

1591. iſt dort hinaus: *has gone that way.*

1593. Note the highly emphatic order; the two parts of the predicate are rarely put first, as here.

PAGE **84**, line **1596. finſtern Strenge:** *angry sternness, gloomy anger.* Her manner prepares us for her outburst of indignation and her display of wounded pride in the man she loves.

1599. Mich in die Reih' . . . umwerben: *put myself in a line with,* i.e. *vie with those valiant and splendid knights who gather around you and sue for your favor.*

1603. wird: cf. Appendix C, 2, *c.*

1603, S.D. **tritt zurück:** partly because of her manner, but really because of his surprise at hearing such sentiments from the ward of the Austrian governor.

1608 ff. Berta sides with the Swiss people partly for sentimental reasons (lines 1618–1622), partly for very practical considerations (lines 1659–1660, 1662–1672).

1610. This line and line 1719 may mean that Gessler meant to marry Berta himself; cf. lines 1671, 1719, 2534.

PAGE **85**, line **1630. Ihm unter:** sc. will ich from line 1629. *Do I not desire peace for it* (the people) *under Austria's mighty scepter;* cf. lines 796–800, 869–892.

1632. Schloß: to be taken in a figurative sense; *i.e.* the Forest Cantons are the last *stronghold* or *fortress* of liberty.

1636. ſie: the Austrians.

PAGE **86**, line **1638. mir wäre beſſer:** *I should feel better about it* or *more at peace with myself.* Berta speaks with eyes modestly cast down, but in a voice vibrant with love.

1639. Verachtet ſehen: *see him despised,* not only by the Swiss because of his disloyalty, but by the Austrians also, because he was their dupe.

1642. einem: *i.e.* one and the same.

PAGE **87**, line **1657. Verwandten:** especially Gessler, who was a Bruneck like herself.

1659. meine Güter: Bruneck was, however, in Aargau and not in the Forest Cantons. Schiller made the change in order to link her material interests and her love of the people's cause together. Her own liberty is contingent upon the liberty of the cantons (cf. lines 1662 ff., 1730–1731).

1664. dem großen Erb': *i.e.* with the vast hereditary estates of the Habsburgs.

1673. Ihr könntet: *Do you mean to say you could.*

1675. mein Sehnen in das Weite: *my longing to do something in the great wide world;* cf. lines 825–835.

PAGE **88**, line **1685**. **Hinauszuſenden in des Lebens Weite**: *to play a part in the affairs of the great world.*

1687. Die . . . breiten: *extend around us their firm impenetrable walls;* die is an article.

1688–1689. allein . . . gelichtet ſein: *open unobstructed only towards the bright (clear) heavens above.*

1690. Note the significant change to du.

1694. aufgeblüht: poetic; *grew up in vigorous health and beauty.*

1695. Wo . . . Freudeſpuren: *where memories of a thousand joys.*

1696. leben: *are alive for me; i.e.* they live for him because, as a child, he dwelt with them and they entered into his life.

1699. fehlte: the ind. not the subj.; *without it no earthly happiness was complete.* Now he knows, what he did not realize before, that he was not happy, and why.

1700. die ſel'ge Inſel: *the Islands of the Blessed*, to which numerous references are made in literature. The Greek and Latin poets believed them to lie off the north coast of Africa; they are often identified with Madeira. Classical allusions are made in the play only three times; lines 1700, 3116–3117, 3209.

1702. heimiſch wohnt: *lives and is at home.*

PAGE **89**, line **1704**. **trübt**: poetic present for the future; cf. Appendix C, 11. It makes the dream more real to use the present.

1709. Reichen: the plural for the sake of the rhyme.

1711. In . . . Geſchäftigkeit: *in woman's charming activities.*

1719. dem ſtolzen Ritter: possibly Gessler, though it may mean any Austrian knight; cf. note to line 1610.

Very significant is the use of rhyme to show feeling; cf. Appendix B, 9.

The scene falls into the following divisions:
Introduction, lines 1585–1601.
Main division:
(*a*) Berta discloses herself to Rudenz, lines 1602–1672.
(*b*) Rudenz declares himself for his country, lines 1672–1727.
Conclusion, 1627–1731.

The scene fills up the interval of the journey of Tell from Bürglen to Altorf. It prepares also for Rudenz's action in the following scene. The people's cause looks brighter and more hopeful now that Rudenz has declared for his people.

ACT III. SCENE III.

The time is early in the afternoon of the same day as the preceding scenes.

The place is a meadow just outside of Altorf; but cf. line 394.

The stage shows to the left rear and the center the Bannberg, and beyond it a snow-capped mountain. To the right rear is a large linden; near it, on the same side, is the pole with the hat. Trees and large boulders fringe the meadow on the sides and in front.

Friesshardt walks drowsily to and fro before the hat, holding his pike horizontally behind his back. A rope dangles from his belt. Leuthold sits with outstretched legs on a boulder beside the pole, half asleep, his pike resting against his arm.

PAGE **90**, S.D. **Bannberg**: the high hill overlooking Altorf on the northeast. The name means *the mountain of the ban*, *i.e.* the mountain protected by the law. Its thick woods protect the town from avalanches, and it is therefore forbidden to cut the trees. The penalty used to be death, and is very severe even now; cf. lines 1782–1785.

Frieẞhardt: *Hardheart*, a coarse trooper with red hair and beard, and Leuthold, *Kind to the People* (popular etymology), a kindly looking, white-haired and beardless man, are both inventions of Schiller. Their names and their personal appearance show at once and in striking contrast the disposition of each toward the people's cause.

1732. As Friesshardt speaks he halts before the pole, yawning; towards the end of his speech, as his vexation grows, he slaps the

sleeping Leuthold on the shoulder. Leuthold, rising, stands before the pole, his legs wide apart. Good comedy effects can be made throughout this part of the scene.

1734. **'s war . . . hier**: *why, formerly it was as lively here as at a fair.*

1736 **Popanz**: *scarecrow;* he means the hat. They had been standing guard from October 28 to November 18, and this explains perhaps the reason for the disrespectful way in which he speaks of the governor's hat.

1739. **Was rechte Leute sind**: *all who are respected* or *decent people;* possibly he means the better class of citizens. The action of the people was in agreement with the decision reached following line 413. **was**: cf. note to line 1481.

PAGE **91**, line **1743**. **Vom Rathaus**: just what they were doing in the Rathaus is not clear. It may be that there was there a meeting of the men of Uri who were members of the Rütli league, along with Melchtal and Stauffacher as representing Unterwalden and Schwyz. If this is so, then line 1578 may have a big significance; it will help also to explain the feelings of the conspirators and their unwillingness to use force at the end of the scene; cf. lines 2090–2092. There is no other apparent reason why Melchtal and Stauffacher should be at Altorf ten days after the Rütli meeting. That Friesshardt does not give any reason for such a meeting is not strange; all he cares about is to guard the hat and to arrest whom he can. **um die Mittagsstunde**: *i.e.* noon of the present day, and this gives us the time of the action. The change in tense in the meint' makes it clear that the incident next related occurred on some previous day.

1746. Rösselmann was just returning from visiting a dying person, to whom he had administered the last sacrament and extreme unction. Such an act as here described would be resented by Catholics everywhere as unbecoming the dignity of a priest and of the sacrament. Consequently Rösselmann's action required great moral courage, and can be justified only by the exigencies of the situation.

1748. **Hochwürdigen**: the *Host* or sacramental wafer, the "bread" used in the communion service.

1749. **Glöcklein**: if the mass is said in church, the bell is rung to call attention to the elevation of the Host. On the street the bell is a signal that the priest is approaching with the Host, so that the devout may kneel to receive the blessing of the priest as he passes.

1751. Monſtranz: *the monstrance*, a transparent box or case, usually spire-shaped and richly ornamented. In it the consecrated wafer is kept and shown (hence its name, from the Latin *monstrare*, *to show*) to the congregation in the church; but it is never carried to the sick. For this purpose there is used a plain, closed box, called the *ciborium*. Schiller may have made an unconscious slip, or, being Protestant, have known no better. However, the usual uncritical audience will not notice such a mistake.

1753. Pranger: *pillory; i.e.* it is as if they themselves were the criminals watched by a mocking crowd, instead of being watchmen set to catch the transgressors of the governor's command.

1760. doch: *don't you* or *I am sure.*

1760, S.D. **Hildegard, Mechthild** (for Mathilda), **Elsbeth** (for Eliſabeth) are all good old German names. The characters are Schiller's invention. The women and children form a group in the foreground, giggling and making faces at the hat, bowing in mockery, etc. Since Act I, Sc. III, we have had no mention of the hat; now we are given a vivid picture of the attitude of the people towards it. Decent men stay away, even the men set to guard it laugh at it, and now women and children enter to mock and make light of the governor's command. This helps us to understand why the real gravity and danger of disobedience to Gessler's command is not appreciated by Tell and the others; cf. lines 1818, 1821, 1827, 1834. The scene here is capable of much comedy.

PAGE **92**, line **1763. wer da:** for wer auch; *whoever.* Cf. was da, line 1477, and note. da is often used after a rel. pron. as a kind of indefinite particle that cannot be literally translated.

1765. Landvogt: a sneering and mocking allusion to the governor's statement that the hat was to represent him.

1767. Es ſollte . . . Land: *the country would be none the worse off for that.*

1768. Wollt . . . Platz: *off with you!*

1770. Wenn ſie . . . ſticht: *if they have the courage.*

S.D. Friesshardt thrusts his pike at the feet of the women. They scream and run. Tell and Walter enter from the right, behind the pole, and start diagonally across the stage. Walter points to the Bannberg, which he sees in the rear left. It is very boylike of him to ask questions about whatever he sees.

1772. bluten: it was a popular and widely known superstition that

human beings were changed into trees by evil magicians, and such trees would bleed when cut; cf. Virgil's *Æneid* 3, 22 ff.:

> I pulled a plant — with horror I relate
> A prodigy so strange and full of fate —
> The rooted fibers rose; and from the wound
> Black bloody drops distilled upon the ground.

Walter, like any highly imaginative boy, is awestruck and speaks mysteriously.

1774. Meiſter Hirt: this may refer to some one commonly spoken of in that way and may not mean a servant of Tell's; cf. note to line 1493.

1775. Gebannt: cf. with gebannt in line 1777. The play on the words cannot be made in the translation. In line 1775 the word means *enchanted, bewitched;* in line 1777, *protected by law.*

1776. Among the superstitious beliefs of many nations this is a common penalty for some terrible crime, such as the violation of an oath, or when a child strikes a parent, etc.

1777. Tell, following the mood of the boy, likewise speaks in a mysterious manner as if disclosing a great secret. He does not dispel the boy's notion, but gives it a deeper moral significance.

1778. weißen Hörner: sharp peaks covered with snow. Usually the term Horn is applied to the bare and sharp peaks that rise above the snow and ice. Horn in this sense is used in many compounds; cf. Schreckhorn, line 628.

PAGE **93**, line **1781**. **Schlaglawinen:** *stroke-avalanches, heavy avalanches.* These are masses of frozen snow mixed with ice, which, loosened in summer, rush with terrible force down old beaten paths and strike (Schlag) with a loud noise in the valley. In their downward rush they overwhelm everything they meet, not so much by the wind they create (cf. Windlawine, note to line 1501) as by their weight, for as they go downward they envelop also trees, rocks, stones, and even the earth itself, and carry all with them.

1786. Tell desires to proceed, but Walter suddenly stops him. Leuthold has meantime fallen asleep again. Friesshardt walks up and down in the background, occasionally looking at Tell.

1786, S.D. Beſinnen: he is probably thinking of the terrors of avalanches. His next question is therefore a perfectly logical one; for

he wants to know whether there are any lands where people do not always need to dread and fear avalanches.

1789. Land: the description is in such general terms that it may be applied to Germany, Italy, or France. Germany is probably meant.

1797. Statt daß . . . plagen: *instead of passing our days in fear and toil.*

PAGE **94**, line **1801. frei:** *i.e.* as freemen.

1802. Biſchof, König: *i.e.* church and state.

1806. Salz: the sale of salt was a monoply reserved by rulers, and is even to-day a lucrative source of revenue in some countries of Europe. This has always worked great hardship on the common people, and was one of the grievances of the French at the time of the Great Revolution.

1808. Tell's points are a complete description of an absolute government. Walter's questions show a rather remarkable precociousness; cf. by way of contrast his boyishness in Sc. I, especially in line 1582.

1811. es wird mir eng: *this broad land is too "close" for me;* i.e. *I feel oppressed.* **wird:** the pres. for the fut., is more vivid, as though, in imagination, he were already really there.

1812. unter: *among;* but it may be rendered literally, *below, i.e.* where the avalanches may fall on them.

PAGE **95**, line **1815.** They have now reached the front of the stage, when Walter notices the hat.

1816. There are four ways of explaining Tell's actions from this point to line 1827.

(*a*) That he did not know anything about the edict regarding the hat; cf. note to line 414. To this it may very properly be objected that the crier's proclamation, judging by the measures the people have taken (lines 1735, 1739–1741), must have been a matter of common knowledge. Tell was too well informed regarding other matters (cf. note to line 1541) to allow us to suppose that he was ignorant in a matter of such moment.

(*b*) That Tell does know about the hat and the edict, but has deliberately come here in order to defy the governor by refusing to bow to the hat. This view also seems untenable because of Tell's uniformly peaceful disposition; he never says, advises, or does anything in open defiance of the government.

(*c*) That he knows about the hat and the edict, knows that the hat

is here, but that he is so absorbed in talk with Walter that he does not at the time remember the edict or notice the hat; in other words, that he is absent-minded and that in his answer to Walter's question he is not thinking of any particular hat, but of just any chance hat that Walter may have noticed as he had noticed the mountain, and so does not identify the hat Walter sees with the governor's hat.

(*d*) That he, as well as the others, has failed to understand the serious consequences that will follow an act of disobedience to the mandate. Public opinion must have had its effect upon Tell. The people, even though they were on their guard, openly laughed at the whole scheme and plainly did not fear any serious consequences if they ignored so foolish a demand as the governor had laid upon them. More than three weeks had passed since the crier's proclamation. Hedwig in Sc. I does not mention it, and Fürst in line 1837 seems completely to have forgotten the punishment the edict had indicated.

The true theory as to Tell's behavior lies between the last two explanations.

1816, S.D. At Friesshardt's command to Tell, Leuthold starts up from his nap, seizes his pike and stands beside Friesshardt.

1818, S.D. **greift**: pushes the pike aside in order to pass on.

1819. Friesshardt takes hold of Tell and starts to lead him off to prison.

1821. Why does Tell plead to be let off? Cf. note to S.D. 1760.

Page **96**, line **1834**. **hätt'**: an exclam. interrog. subjunctive, expressing surprise and dissent, in effect a forcible denial; cf. Appendix C, 7, *bb*; *do you mean to say that Tell did that?* The line is true to Melchtal's character; how?

Page **97**, line **1836**. He cannot believe that the affair can be so serious. At any rate the arrest was clearly illegal, since under the Swiss charters the governor had no right to make the demand he had made regarding the hat. From Fürst's point of view Tell was, therefore, not guilty of a crime.

1840. Again a characteristic thing for Melchtal to say.

1845. They do not first inquire who is in the right, but fall upon the guards and are about to beat them, when Tell interferes. But the struggle continues until Gessler's hunting horns are heard.

1846. **ſchon**: an intensive particle; *never fear*, or *readily enough*. Tell thinks that the governor's mandate was not legal and that his

arrest therefore was illegal. Resistance under such circumstances would justify arrest on another charge. This was perhaps the very situation that Gessler had planned when he issued his edict.

PAGE **98**, line **1850**. Characteristic of Fürst and Stauffacher; how?

1852. It is noteworthy that Stauffacher advises non-resistance until the horns announce the coming of Gessler, but that he then joins with Rösselmann and Melchtal in threats against the guards. Stauffacher has had some experience with Gessler and fears what may result when Gessler enters.

1853. Tumult and consternation among the people. Some make a renewed attack upon Friesshardt in order to effect Tell's rescue; others keep in the background. Renewed sounding of the horns just before Gessler enters. Throughout the rest of the scene the crowd must not be thought of as quiescent and cowed. They repeatedly make attempts to get near Tell, sometimes in anger, sometimes out of curiosity and sympathy, and after the shot, with tumultuous joy. But the soldiers succeed in keeping them back.

1854, S.D. **Geßler**: the Austrian governor of Schwyz and Uri. The Gesslers of Bruneck were a noble family in what is now the canton Aargau. The ruins of their castle are still shown at Brugg, though it did not come into their possession until the end of the fourteenth century. **Rudolf der Harras**: the character is an invention. The name occurs in the account of the battle of Sempach as that of a knight who fell in that battle. Harras means, *master of the horse*, *equerry*, so that this name may indicate merely his office. The procession slowly forces its way to the foreground. Troopers, holding their lances horizontally, push the crowd in a diagonal line to the left. Hunters with javelins, crossbow-men, a falconer and a hunter with hounds follow. Then enter Rudolf, Gessler, Berta, and Rudenz. This, Gessler's first appearance, is very impressive. We are able, in a measure, on account of the pomp and evident power of the governor, to understand Rudenz' temptation to support Austria. Gessler's first words show us better than any description of him, what manner of man he is; cold, imperious, and to be feared.

1856, S.D. **Allgemeine Stille**: they are all so frightened that no one ventures to speak.

PAGE **99**, line **1858**. **diesen Mann**: he knows (line 1865) who it is, but that does not make it necessary for him to call Tell by name at

this point. His business now is to be the judge and magistrate, and to inquire into the reason for the brawl.

1859. Geſtrenger Herr: *gracious sir, your worship.* The term geſtreng, *stern, dread*, used to be applied to a noble or judge. Now it is a form of polite address and has lost its strictly literal meaning. **dein:** Schiller was not always particular in the use of his pronouns of address, so the mixture here as between the different persons is of no particular significance.

1865. deinen Kaiſer: the hat is not a symbol of imperial authority, so that Tell's neglect to salute it cannot be interpreted as an act of disobedience to imperial authority. But Gessler speaks, of course, with deliberate intention in conformity with the Austrian pretensions.

1872. hieß' ich nicht der Tell: The meaning of the word Tell has been much discussed. Some authorities connect it with *telum, arrow*, thus making our hero's name mean *Wilhelm the Archer*. Others connect it with *dalen* or *talen, to talk foolishly*, thus making the name mean. *Wilhelm the Silly* or *the Fool*. In the chronicles Tell is made to say: Wär' ich witzig, ſo hieß ich nit der Tell: *if I were sharp I would not be called the Silly*. An ingenious and interesting theory has built itself around this last derivation; namely, that Tell deliberately accepted the name and reputation of a fool in order that under cover of it he might the more safely plot against the government. For a fool would not be taken as a serious menace by the authorities and so might work unhindered. Likewise, in Roman legends, one L. Junius allowed himself to be called *Brutus, the Fool*, in order that he might the more securely plot against the tyrant Tarquinius. The same theory, except as to name, has been advanced to explain (Goethe's) Egmont's behavior in resisting the Spanish king. It seems strange that under the circumstances in which he now finds himself Tell should try to take refuge in etymology; nor can he have intended to be humorous. A simple explanation is this: Tell knows very well that he is unbeſonnen, that he never takes time to think out a thing, so that he means to say here that if he had thought it all out or had been careful, then he would not have been himself.

1873. es ſoll nicht mehr begegnen: if he really means to say that he will not neglect to bow to the hat another time, this is inconsistent with his character and leaves him a sorry hero; for by such an act he would be a traitor to himself and to his people's cause. If he intends to deceive Gessler by this, intending never again to put himself in a position where he will have to salute the hat, then the idea is again at

variance with his character and the rôle he must play as the hero. Schiller took the words directly from Tschudi's account and seems never to have considered the bearing of this promise upon his own characterization of the hero. Either this promise should never have been put into Tell's mouth, or Schiller should somewhere have added an explanation.

1874, S.D. **Stillſchweigen**: Gessler is casting about for a way in which to punish Tell. He observes the bow. It is not probable, however, that the whole plan of his demand has as yet come to his mind.

1876–1877. The lines were suggested by Goethe. Schiller puts this boast into the mouth of the boy, so that it may suggest to Gessler's mind the cruel idea of making the father shoot the apple from the head of the boy.

1877. Schritte: poetic plural. As a rule mas. and neu. nouns of measure are undeclined after numerals; cf. line 1883.

PAGE **100**, line **1880**. The malicious purpose of the question betrays what is going on in Gessler's mind.

1892. nein doch: *oh, no!* A very emphatic negative. The grim seriousness of what follows is in startling contrast with the humor of the opening of the scene.

PAGE **101**, line **1895. wirſt**: the fut. ind., as in English, is a strong form of the imperative; cf. line 1899.

1896. begehr'ſ und will'ſ: *ask and demand.*

1898. Eher ſterb' ich: this explains why Gessler makes the stipulation given in the next line. Note the gradual development of his scheme in Gessler's mind.

1903. beſonnen: a sarcastic rejoinder to Tell's beſonnen in line 1872.

1904 Träumer: we are not accustomed to think of Tell as a dreamer; in fact, we think of him altogether as a man of action. But perhaps Gessler means here to say that Tell is an idealist, of which he had had proof (1555–1570), for such forbearance as Tell had shown him would seem to Gessler as most unpractical.

1908 This marks the climax of Gessler's biting irony. Tell, he suggests, ought not to hesitate; for Tell is a great marksman, and he is also unbeſonnen.

PAGE **102**, line **1913**. Apples are no longer on trees in the middle of November; cf. note on Rechen und Senſen, S.D., Act II, Sc. I.

1915. achtzig Schritte: it will help the student to appreciate the difficulty of the shot if he will measure this distance for himself.

1916. Er rühmte sich: it was Walter and not Tell; cf. lines 1876 ff. This may be an oversight on Schiller's part, or it may be confusion on Gessler's, or Gessler may say this intentionally to goad Tell on — a tyrant is not overscrupulous.

1920. Es gilt: sc. das Leben; *life is at stake.*

1921. Haltet an Euch: to act hastily now will jeopardize the whole conspiracy.

1930. Gessler pays no attention to Berta, because the people so openly rejoice at her intercession. He is resolved to show them that he is the master of the situation.

PAGE **103**, line **1937. gilt es:** *is a chance to.* **Schütze:** why such stress upon this word?

1940. mir: *in my opinion;* cf. Appendix C, 5, *b.*

1942. Dem's Herz . . . Auge: *whose feelings do not interfere with his hand and eye; i.e.* who can keep his arm steady and his eye clear in spite of his emotions. Cf. English, *to have one's heart in one's mouth.*

1950. The ambiguity of this line may be excused because of the youth of the speaker. Literally it means, *he will not miss in shooting at the heart of his child; i.e.* he will surely hit the head. What Walter really means is, *he will not miss the apple and hit the head instead.*

1955. In this speech Walter shows himself to be a true son of his father. His bearing and his words resemble those of Prince Arthur in Shakespeare's *King John*, Act IV, Sc. I.

PAGE **104**, line **1966.** Melchtal, Stauffacher, and the others form a group at the extreme left wing, front. They speak in subdued voices, and what they say is not supposed to be heard by the others.

1970. hätten wir: *if only we had.*

1971. But Melchtal had approved of the postponement along with the others from Unterwalden. Here he seems either to have forgotten it, or he is condemning himself with the others. It is possible, of course, that he was one of those who voted against the delay; cf. line 1419.

1972. vergebens: *to no purpose; i.e.* if you carry arms you must expect to use them; or, if you carry arms, I shall give you a mark to shoot at.

1975. Dies ſtolze Recht: *i.e.* of bearing arms. Gessler implies that such a right belonged only to superiors; as a matter of fact every freeman had this right. **Bauer:** was Tell a farmer? Cf. note to line 1493.

PAGE **105**, line **1981. wolltet:** *can it be possible that;* cf. Appendix C, 7, *bb.*

1988. A mocking reference to Baumgarten's rescue. How did Gessler come to know about it? Cf. line 497.

1990. du retteſt alle: *you are always saving people;* cf. lines 1533, 2369. There is a strong and remarkably effective contrast between the beginning and the end of Tell's journey, between the quiet happiness of the father and the son as they enter the scene and their present suffering.

1991, S.D. **unter der Linde.** Where the old linden is believed to have stood there is now the so-called Tell fountain, erected in 1576. Where Tell is supposed to have stood there is now Kissling's famous statue of Tell, erected in 1895. It represents Tell as a sturdy mountaineer, with his crossbow across his shoulder, descending the valley with his boy. The inscription is taken from our play, lines 2040–2041. Walter calls out in a loud voice. Rösselmann and Stauffacher take position near him, their hands folded in prayer.

PAGE **106**, line **1991. Es muß:** sc. ſein or geſchehen; *I must do it.* Tell realizes that there is no escape from the trial the governor has laid upon him, and that he must gain control of himself if he is to save the life of his boy. During the two or three minutes' quarrel of Rudenz with Gessler, Tell takes aim slowly and deliberately.

1992. Rudenz now takes open stand for his people. It is wronging him to say that he does so merely for Berta's sake. She had, to be sure, opened his eyes to the real situation. But here the real Rudenz speaks, the one his uncle and Berta knew, in whom there burned love of country and of liberty. Were Rudenz at this point to follow Berta's appeal of loving fear (2010), then his patriotism might be doubted; but he pays no attention to her; he thinks not of love, but of country. Rudenz speaks haltingly and is conciliatory at first, striving to keep his indignation under control so as not to anger Gessler.

1996. Und allzuſtraff . . . Bogen: cf. Wer den Bogen überſpannt, der zerſprengt ihn. Also, Strenge Herren regieren nicht lange. Allzu ſcharf macht ſchartig.

1997. Ihr ſchweigt: indicative with imperative force.

1998. Ich darf's: *I have a right to; i.e.* because he is directly subject only to the Emperor, and thus the equal of Gessler and not his subject, as are the Austrians in Gessler's train.

2005. Mein ſehend Auge: *i.e.* though my eyes were open I refused to see. In his attitude towards his uncle (Act II, Sc. II) Rudenz did not show "a heart filled to bursting with indignation" against the Austrian tyrant, so that he is giving himself rather more credit than he deserves. Now that the surge of patriotic feeling rolls full through his heart he cannot remember what had been in reality a superficial reasoning by which he had vainly sought to suppress his real sentiments and his genuine devotion to his country.

Page **107**, line **2022. nicht Ihr:** cf. note to line 1998.

2030. He draws his sword and steps threateningly towards Gessler. Berta throws herself once more between the two men. This skillfully devised crisis attracts attention to Rudenz and Gessler and away from Tell, so that the spectator does not see Tell do the actual shooting. This spares us the terrible sight of Tell's shot at his own son. At the same time it makes the actor's work easier. The arrow is shot into the wings, while at the same time another apple, with another arrow through it, is thrown on the stage from behind the scenes.

Page **108**, line **2031.** Stauffacher's loud cry rings out exultantly, as also Rösselmann's. The people, frantic with joy, shout, run about, and throw their hats into the air.

2033. S.D. **erſtaunt:** he shows not only his astonishment, but also his mortification and anger.

2035. Wußt' ich's ja: the inversion and the ja make the expression doubly emphatic; *I knew it; yes, I knew it.* Or the effect can be obtained by strongly emphasizing *knew.*

2037 ff. The characterization in the scene following is excellent. Leuthold, Harras, and even Gessler praise the shot; they are soldiers and hunters. The cold-hearted Friesshardt makes no comment. Fürst and Berta show the joy of their sympathetic hearts; they feel that Tell's trial is over. Walter is proud of his father's skill, and because his confidence and pride in his father have been justified. Stauffacher's first thought is that Tell is free. Rösselmann sees God's hand upon Tell, and warns Gessler against his acts. Melchtal says nothing, but he runs about among the people, shouting, throwing hats into the air, etc., thus showing his great joy.

2039. noch . . . Zeiten: *even to the remotest future.* Schiller could safely make such a prophecy so long after the event.

PAGE **109**, line **2048**, S.D. Tell, taking his bow and his son, is about to leave. The people clear a passage for him, and wave their hats and hands triumphantly, when Gessler's shrill, penetrating voice is heard. It is well to notice that Gessler had not promised Tell his freedom in case the shot was successful. It was his purpose all along to ruin Tell forever. His first thought now is how he can hold Tell on some other charge.

2049. Du ſteckteſt: *you hid about you;* cf. line 1990, S.D.

2052, S.D. **verlegen:** he is not inclined to tell a lie; to tell the truth, he feels, will only do harm. It is very evident that at this moment Tell has no idea of killing Gessler.

2053. laß ich . . . gelten: *I cannot let count for you*, i.e. *I will not accept.*

PAGE **110**, line **2054. wird . . . bedeutet haben:** *it must have meant;* the fut. perf. of past probability.

2055. friſch und fröhlich: *frankly and without fear;* a treacherous demand, since he expects thereby to catch Tell and to find in his answer a reason for imposing a punishment from which Tell cannot escape.

2060. durchſchoß ich: cf. Appendix C, 8. This simple past tense, instead of a pluperfect subjunctive or a conditional, lends to Tell's words a terrible emphasis, for it expresses the grim reality of his decision at that time. But this can in no way be understood to mean that Tell here intends to show us his determination to kill Gessler in the future. Otherwise Gessler is, in plain self-defense, justified in imprisoning Tell for life. Tell is here, as are all the rest, under the impression that he is a free man. It is only after it becomes evident that Gessler is bound to ruin him on any pretext that Tell sees that it is to be a question of his own or of Gessler's life.

2071. An dem . . . verkündigt: *whose cause is so evidently guided by the hand of God.*

2074. Küßnacht: cf. note to line 219. This place was not in Uri, but in Schwyz. According to the charters the governor had no right to remove Tell there; but Gessler shields himself behind the fact that the Emperor had not confirmed the charters.

Page **111**, line **2077**. Cf. lines 1324–1335.

2083. **Den**: he recognizes Tell's importance to them.

2088. Stauffacher's despairing reproach is, of course, not justified; for, as Tell correctly answers him, a man tried beyond endurance needs no excuse for such an act.

2090. **nun iſt alles hin**: because Tell is captive, and a hostage for their good behavior.

Page **112**, line **2095**, S.D. **hebt die Arme**: he was bound (S.D. 2069), but evidently not in such a way as to interfere with his movements here and later, S.D. 2097.

2097. This line is really an answer to Stauffacher's question, and a message of comfort to Hedwig, if only she will understand it. Tell sends the mother the boy whom he had saved, and a message of faith in his God. The people did not rise to save Tell because they were helpless. To kill Gessler would not free the country, since the fortified castles and the other governors were left. The death of one tyrant would avail nothing; cf. lines 2348–2349.

The scene falls into the following divisions:

Introduction.

(*a*) The dialogue of the guards and the mocking by the women and children serve to explain the danger that threatens the people, and the attitude of the people towards it.

(*b*) The dialogue between Tell and Walter shows the love and comradeship that exists between them.

(*c*) The arrest.

Main Part.

(*a*) The dialogue between Gessler and Tell leading up to Gessler's command to shoot and Tell's decision to do so.

(*b*) Rudenz' defiance of Gessler.

(*c*) Tell's shot is successful, and he thinks he is free.

Conclusion.

Tell is rearrested and carried off to lifelong imprisonment.

The scene, in spite of its many incidents and numerous characters, is a unit. This unity is to be found in the chronological course of events, and in the manner in which each episode is made to lead up to the final climax.

Can a loving father ever bring himself to shoot at his own child? Should he not rather have turned his arrow at Gessler and killed him? Then the troopers would kill Tell, Walter, and all the Swiss there assembled, wreak vengeance probably also upon Tell's family at home, and at one blow destroy all the chances for the success of the people's cause. The psychological motives actuating Tell in making his decision are these:

(*a*) Of his own perfect skill as an archer Tell has not the least doubt. He cannot, however, be certain that Walter will not flinch on the approach of the arrow and be killed. That is why he draws the second arrow from his quiver. The confident encouragement of Walter helps him to feel certain that his shot will succeed, and that he will thereby save the lives of himself and of his boy.

(*b*) The taunts of the governor as to his skill as an archer and to his lack of ordinary discretion and sound sense, together with his intense hatred for Gessler, excite Tell's pride, and he resolves to get the best of the governor, and that on the governor's own terms, thus proving to Gessler at once his skill, his love for his boy, and his sanity.

The people's cause seems almost hopeless now. Tell is a hostage in the hands of the worst and the most determined of the tyrant governors. Rudenz' returning loyalty is the one bright spot in the gloom. The cause of the people will succeed only if the people can capture the forts and drive Gessler out of the country. The first condition is possible, but how can they effect the second? That Tell will escape and kill Gessler is in the thoughts of none.

Act IV. Scene I.

The time is the afternoon of November 18, the same day as in the preceding act.

The place is a point on the eastern shore of the lake near the Tell's Platte (cf. note to line 2252), a little over a mile south of Sisikon, between Flüelen and Brunnen.

The stage. Thunder and rain are heard before the curtain rises. The lake is in the background, but in such a position that a person on the stage facing it is half turned towards the audience.

The high rocky shore across the lake shuts off the view beyond. On one side of the stage is the hut with a bench before it; on the opposite side is an elevation. A boulder and a tree stand in the center of the stage. At first there are occasional bursts of sunshine, and cloud shadows; then increasing darkness with lightning and thunder.

Page **113**, S.D. **Kunz von Gersau**: Kunz is a shortened form of Konrad. Gersau; cf. note to line 189. Schiller invented the character after the play was nearly finished. Through Kunz this scene is connected with the apple shooting of the previous act, for he has just come from Flüelen (line 2105) and relates what has happened. He prepares, also, for the next scene, for he brings the news of Attinghausen's illness (line 2114). **Fischer**: this must be Ruodi. Like Ruodi, Fisher is a man of words and not of deeds. His boy's name is Seppi. No other fisherman is named in the list of persons. He was present at the Rütli meeting (line 2288). One manuscript of the play gives the name Ruodi instead of Fischer.

2098. They seem to have been talking for some time before the curtain rises.

2100. Such sentiments from Ruodi, who saw Tell rescue Baumgarten, are natural.

2102. **Wenn's . . . Freiheit**: *if some day we shall take a stand for our liberties.*

2109–2113. Cf. lines 2066–2069.

Page **114**, line **2113**. **Des freien Mannes**: *i.e.* if Tell should ever happen to be a free man again; a very significant hint for the future.

2119. Kunz, after looking at the sky, shoulders his oars and departs in haste.

2121. **Ist . . . zu denken**: *no departure is to be thought of anyway.*

2124. **Mund der Wahrheit**: Attinghausen, who is dying.

2125. **das sehnde Auge**: Rudenz, who on Attinghausen's death will succeed to the influence and authority of his uncle. He is the one who ought to see but does not, being blind to the true interests of his country. Fisher does not know of Rudenz' stand before Gessler.

2126. **Der Arm**: Tell, who is bound. Without these three men Fisher can see no hope for the people.

2127. The storm increases in violence until just after Tell appears.

It seems to be as sudden, violent, and as short a storm as the one in the opening scene of the play.

2129. Cf. Shakespeare's *King Lear*, Act III, Sc. II, 1–9:

> "Blow, winds, and crack your cheeks! rage! blow!
> You cataracts and hurricanes, spout
> Till you have drench'd our steeples, drown'd the cocks,
> You sulphurous and thought-executing fires,
> Vaunt couriers of oak-cleaving thunderbolts,
> Singe my white beard! And thou, all-shaking thunder,
> Strike flat the thick rotundity o' the world!"

As a mere ferryman and fisher, Ruodi's language is altogether too unusual and too highly poetic; it is not at all the kind of language one expects from a man of his station. But if we will consider Ruodi as the representative of the whole people, expressing for them sorrow and despair over Tell's fate, and later on, joy for his deliverance, then the intensely lyric fervor of Ruodi's lines is both fitting and natural. It must be constantly kept in mind in reading the play that we have here not a realistic but a poetic play.

PAGE **115**, line **2134**. **Bären**: cf. line 1262.

2135. **Wüſte**: a gen. depending on both Bären and Wölfe. The separation is admissible in poetry.

2137. **Abgrund**: the lake at this point is said to be six hundred feet deep.

2138. **So hat's . . . Schlunds**: *the waters have never raged with such fury in these depths.*

2140. **geboten**: from gebieten.

2147. **Klüfte**: this must mean the sides of the gorge.

2149, S.D. The strokes of a bell in quick succession startle them. They cross themselves.

2152. **daß gebetet werde**: *that prayers may be offered* for those in distress; cf. note to line 966.

S.D. Jenni climbs the elevation in order to better see the lake, and from this vantage ground informs the audience of events not visible to it. For another example of describing events not visible to the audience compare lines 165 ff.

2154 ff. Note the alliteration; Wiege — gewiegt; Steuer — Steurer; Wind — Welle.

PAGE **116**, line **2159**. **Handlos . . . entgegen**: *the inhospitable rocks, inaccessible and precipitous, stare pitilessly at him.*

2164. **Waſſerkluft**: *gorge filled with water.* The whole of the long and narrow Uri Lake, between its high mountains (from 800 to 1000 feet above the water), may properly be so called; but the word is peculiarly fitted to describe the very narrow passage at this point between the Axen and the Teufelsmünster opposite.

2170. **Herrenſchiff**: *governor's boat;* cf. line 2073; a coined word on the analogy of Herrenburg (line 770) and Herrenbank (line 806).

2171. **am roten Dach**: this may mean the top of the deck-house, the deck itself, or possibly an awning. The flag was red also. Red was the color of Austria.

2174. **ſein Verbrechen**: *i.e.* the victim of his crime.

2177. **geben nicht auf**: for geben nichts auf: *do not heed* or *obey.*

PAGE **117**, line **2180**. **Greif' nicht . . . in den Arm**: *do not stay the arm of the Almighty.* Fisher had forgotten that Tell is on board too; cf. line 2216.

2183. What in lines 2175 ff. seemed an act of divine vengeance, now, that he thinks of Tell, seems to be the blind fury of the unreasoning elements.

2185. **Steuermann**: he must mean Tell, but how he knows Tell is steering the boat is not clear. It may be that he is thinking of Tell as the one man who could save the boat, if allowed to.

2186–2190. The **Axenberg** (also Axen, Axenfels) is the high mountain (3353 feet high) on the east shore of Lake Uri, a little north of Flüelen. The **Buggisgrat** and **Hackmeſſer** are two dangerous cliffs or spurs of the Axenberg. The **Teufelsmünſter** is a lofty precipitous peak just across the lake. A hurricane driven against the Teufelsmünster will necessarily rebound upon the Axen and carry any ship in its track across and wreck it upon that mountain's spurs.

2193. **Fluh**: *a steep rock.* The word is Swiss and is found in many compounds; cf. Flüelen (line 521), Klaus von der Flüe (S.D. Act II, Sc. II).

2196. **einer**: *any one.*

2197, S.D. Tell enters in haste. His hair is dishevelled, his doublet torn. He kneels down as if to assure himself that he is really on solid earth again; then he spreads out his arms in grateful prayer to heaven.

PAGE **118**, line **2206**. Tell does not answer at once on account of his exhaustion.

2207. Was? He cannot believe it.

PAGE **119**, line **2210. Seid:** *i.e.* wie ſeid Ihr.

2214. Daß: Tell speaks right on from line 2213 without heeding Fisher's interruption.

PAGE **120**, line **2228. Beim kleinen Axen:** a part of the Axenberg, to the south of the große Axen.

2230. Gotthards: cf. note to line 876. For a description see lines 3241–3270.

2237. wiſſen ſich . . . nicht Rat: *know not counsel for themselves, know not what to do;* cf. English, *to be at their wits' ends.*

2244. So möcht' ich dich: *I would consent to.*

2252. Felſenriffs: the so-called Tell's Platte. It is about 250 feet below the modern Axenstrasse, a highway between Flüelen and Brunnen. A chapel was built here as early as 1388 to commemorate Tell's escape. It was restored in 1883 and its walls decorated by Stückelberg with scenes from "Tell."

PAGE **121**, line **2257**. In his excitement Tell again pays no heed to Fisher's interruption. **handlich zuzugehen:** *to pull vigorously, with all his might.* Tschudi, whom Schiller follows here, wrote handlich zuginb, which Schiller transferred to zugehen; whereas zuginb is from ziehen, *to pull.*

2258. vor die Felſenplatte: *in front of the flat rock.*

2259. ſei . . . überſtanden: note the double significance, though Tell, of course, does not think of it in that way. As the event proved, Tell was right as regarded the others in the ship; for himself, also, it marked the passing of the worst, his captivity and helplessness.

2262. angeſtemmt: *bearing on the tiller.* The English uses the present participle.

2268. Should Tell be blamed for abandoning Gessler and his men to the mercy of the waves after promising to save them? It is evident that Tell did believe that Gessler would escape and land in safety; for he is in the greatest haste to reach Hohle Gasse before Gessler can arrive there; this he would certainly not be, if he had expected Gessler to perish on the lake.

2271. At a sign from Ruodi, Jenni goes into the hut and returns with a cup of wine which he offers to Tell, who drinks it.

Page **122**, line **2282. Arth**: a village at the foot of the Roßberg (not the castle so often mentioned in the play) at the southern end of Lake Zug.

2283. über Steinen: *i.e.* along the north shore of Lake Lowerz. This is the route that Gessler takes.

2285. über Lowerz: a small place on the northwestern shore of Lake Lowerz in Schwyz. This is a shorter route and the one that Tell takes. Lowerz and Steinen are on opposite sides of Lake Lowerz, so that Tell and Gessler are not likely to meet on the way to Küssnacht.

2288. Tell seems here to know all about the Rütli meeting.

2290. tut die Lieb' mir an: for the more usual tut es mir zu Liebe; *do it out of kindness for me, do me the favor.*

Page **123**, line **2294** ff. Tell is not boasting. He assures us, as well as his friends, that he is about to do something.

2296. Sie sollen . . . Muts: *let them be brave in spirit and of good cheer.*

2300. wird's . . . kommen: *it will be talked about;* i.e. *told* or *known.*

The scene is introductory to Scene III. With Tell's escape the desperate situation for the Swiss cause looks hopeful again. Tell's determination to reach Küssnacht before Gessler, and his announcement that something is going to happen, arouses our expectations.

Act IV. Scene II.

The time is nearly the same as that of Sc. I, the afternoon of November 18. The place is the same as that in Act II, Sc. I.

The stage. The curtain rises slowly. In the center of the stage is Attinghausen's armchair with a footstool before it. In the background is a large bed with Gobelin curtains. Near it is a small table, upon which are candles, glasses, and a small crucifix. Attinghausen wears a velvet gown; the coverings and the pillows are white and of rich material, his coat-of-arms embroidered upon

them. Fürst and Stauffacher stand near the chair; Melchtal is near the table, putting some medicine in a glass of water. Compare with the description, Act II, Sc. I.

Just why the Rütli leaders are present is not indicated; nor how Hedwig knows that Walter is here. The men have evidently come in response to the news of Attinghausen's illness. Fürst and Stauffacher, as we know, are intimate friends of Attinghausen. Melchtal may have come with them from Altorf, because he admired and loved the old man for his patriotism. Why Baumgarten is present and Rösselmann is absent is not plain. The dramatic purpose in introducing these leaders of the Swiss cause (and for this purpose Hedwig and Walter serve as representatives for Tell) is evident. It is to symbolize by the presence of the leaders of the cantons the presence of the whole Swiss people, so that the blessing and the prophecy of Attinghausen may be spoken, as it were, to all the people. Melchtal's presence makes possible the alliance between Rudenz, the noble, and Melchtal, the radical democrat.

PAGE **123**, line **2304**. **die Feder . . . regt sich**: *i.e.* he is still alive. The down feather had been placed upon his lips to see if his breathing had ceased. A mirror was sometimes used for the same purpose, which, if clouded by the breath, shows that life still exists. Cf. Shakespeare's *Henry IV*, II, Act IV, Sc. IV; also the last scene of *King Lear*.

PAGE **124**, line **2307**. Baumgarten and Fürst talk in a low voice. Walter overhears them, and looks expectantly at the door. Baumgarten goes again to the door, from whence he follows Hedwig, line 2311.

2311. Hedwig enters in the greatest excitement. She is almost beside herself, and unable to control her voice. Baumgarten follows her, remonstrating. Walter rushes to meet his mother; she drops on a chair, passionately pressing his head to her breast.

PAGE **125**, line **2324**. **Wie's . . . können**: *how it might have ended.*

2325. **achtzig Jahr**: in English we prefer to say 100 years; but 80 years is among mountain people a high age.

2327. We are not told where Hedwig got her knowledge of the events at Altorf. She seems to have heard an exaggerated account,

or else she herself is exaggerating in her excitement. As a matter of fact Walter was not bound; cf. line 1955. Nor has Hedwig seemingly any knowledge of the very important fact that Tell was compelled to shoot in order to save his boy's life as well as his own.

2328. wüßtet Ihr . . . gereizt: *if you only knew how the governor maddened* or *crazed him; i.e.* so that he did what only a mad man would think of doing. Melchtal surely cannot mean here that Tell shot only because Gessler had aroused his pride as an archer. Hedwig, to be sure, seems to understand it this way; but she does so because in her ignorance of the real facts she has imagined that Tell had staked his child's life and her mother's heart upon a shot, as if it were all a game of chance. Perhaps this is what she had been told. She is unjust to Tell, but we can excuse her hot anger because she does not know the real conditions that confronted him. This is just what Melchtal means to tell her in the previous speech. Schiller may have purposely put these lines into the mouth of this character in order to forestall such an idea in the mind of any one in the audience.

2333. This reproach from Baumgarten is to be expected.

2336, S.D. **mit einem großen Blick:** *with eyes wide open with surprise and reproach.* From now on it is the wife and not the mother who speaks.

2336 ff. The **du** is addressed to Baumgarten; **ihr** (lines 2337–2342), to all present; and then, lines 2342 ff., she again addresses Baumgarten. She does not know that Baumgarten was not present at the apple shooting.

PAGE **126,** line **2352. Uns . . . fehlen ihm!** *we all feel the need of him, and he feels the need of us.*

2355. Wenn er erkrankte! *what if he became ill!*

2357. Alpenrose: not really a rose, but the *soldanella alpina.* It thrives only on very high altitudes, near the snow line, where the air is fresh and pure (Balsamströme der Luft). When brought to the valley (Sumpfesluft) it quickly withers. The nodding flowers are blue, violet, rose-colored, and (very rarely) white.

PAGE **127,** line **2369. rettete:** the past subj. for hätte gerettet, würde gerettet haben: *would have saved; i.e.* if he had an opportunity.

2370. This Hedwig scene serves to remind us that Tell is on his way to his vengeance, and emphasizes again the justice and rightfulness of his purpose. Schiller is at great pains to make clear, both

before and after Gessler's death, that Tell's deed was not murder, but a just and necessary act.

2371. Er fehlt mir: *I feel the want of him;* cf. note, line 2352.

2375. Cf. 2 Sam. 7, 27: "Therefore hath thy servant found in his heart this prayer to pray to thee."

2376. Cf. lines 1992–2031.

PAGE **128**, line **2382.** The sense of pain is a sign that life is still struggling for existence; the entire absence of pain is a sign that hope of life is over.

2389. des Lebens höchstes Maß: cf. Ps. 90, 10: "The days of our years are threescore and ten, and if by reason of strength they be fourscore years, yet is their strength labor and sorrow; for it is soon gone, and we fly away."

PAGE **129**, line **2397. das Wort Gegeben:** *have pledged themselves.*

2400. Es wird gehandelt werden: *we shall act.* Impersonal passive; cf. lines 101, 2152.

2403. Attinghausen seizes the arms of Stauffacher and Fürst. He speaks in great excitement.

2404. There is a special propriety in having the three original, real leaders disclose the plot to Attinghausen.

2406. wohlbewahrt: this was true as far as the Austrians were concerned; but cf. lines 1517–1519, 2502–2507.

PAGE **130**, line **2414. wenn es gilt:** *when the time for action comes.*

2421. Es lebt: *i.e.* das Herrliche der Menschheit, *freedom.* **durch andre Kräfte:** *i.e.* not through the nobles, but through the power of the free burgher and free peasant classes.

2423. Aus diesem Haupte: Fürst has told him that Walter is his grandson (line 2385): of the shooting of the apple, Attinghausen must have heard before falling asleep; or, he may also have the power to see into the past as he has of seeing into the future. There has been some dispute as to what Attinghausen means here. He means either that Walter, as representing the rising generation, is the type of that class of citizens who will conserve and perpetuate freedom; or, that the incident of the apple shooting will be the seed from which will grow the liberation of Switzerland. Contrast this optimistic speech with the pessimism of Attinghausen's mood at lines 952–958.

2426. blüht: figurative; *grows, rises.*

2427. welcher Glanz . . . ergießt: *what a radiant light shines forth from (about) his eyes.*

2430. It is a widespread superstition that a dying person can foretell the future. Such a prophecy as Attinghausen makes here had to be made somewhere in the play; for it was impossible to actually present all this history on the stage within the limits of a play. No person in the play can so fittingly pronounce such a glorious promise of final triumph as this patriarch. These lines describe the state of political freedom as it already existed in Switzerland. With the decline of the power of the nobility and the prestige of knighthood the free cities and the burgher class became more and more powerful, and many young nobles were glad to take up residence in the cities and to acquire citizen rights. The death of Attinghausen symbolizes, in a certain sense, the passing of the old order and the coming of the new.

2432. Üchtland: the word means, *the land of the morning sun;* probably so called because of the misty light caused by the swamp vapors. It is an old but still common name for a district between the Bernese Alps and the Jura, comprising what is now the Canton Freiburg and a part of Canton Bern. **Thurgau:** the district of the Thur, then much larger than the present canton, including nearly all of northeastern Switzerland as far as Zürich. It was the first canton to gain liberty and privileges.

2433. Die edle Bern: names of cities are neuter, but the die is used here because Stadt is understood. Bern, the present capital of Switzerland, was then, as now, the capital of Canton Bern. It was fortified one hundred years before the Rütli league was formed, and was early a place of great political importance.

2434. Freiburg: the capital of ancient Üchtland. It was founded in 1178 by Berthold of Zähringen as a stronghold of the younger nobles.

Page **131**, line **2435. Zürich:** the chief city of the Thurgau and then, as now, a very important commercial center. Its commercial activity early encouraged the organization of guilds, though these were not constitutionally recognized until 1336.

2436. Zum: *to form a.*

2437. ihren . . . Wällen: this may refer to all the cities, but especially to Zürich, which withstood several sieges: by Charles IV in 1345, by Albrecht II in 1351 and 1352.

2438. After the retrospect comes the prophecy of the future.

2442. mancher Paß: refers to the battles of Morgarten in 1315, Sempach in 1386, Näfel in 1388, against the Austrians; and of Granson and Murten in 1476, against Charles the Bold of Burgundy.

2443. Der Landmann: this refers to the glorious deed of Arnold of Winkelried at the battle of Sempach in 1386. The Austrian knights in their full armor dismounted and presented against the Swiss an impenetrable barrier with their long lances. Thereupon Winkelried, a citizen of Unterwalden, hurled himself upon the opposing ranks, grasped as many lances as he could and allowed them to pierce his body. He thus made a break in the Austrian line through which his countrymen found their way to the rear of the knights and overcame them. The story is doubtless a legend. This concrete example of glory is more powerful than a recital of the deeds of an army. This Winkelried must not be confused with the Winkelried in the play.

2448. Ort: here, *canton*. The words Stätte, and later Ort, were older names for what we now call canton. It is, of course, not necessary to suppose that Schiller had this distinction in mind, and so the word can be rendered more freely, *place*, *abode*.

2450. Daß sich . . . versammle: *so that the confederates may quickly assemble.* The double meaning of Bund cannot be reproduced in English.

2451, S.D. Hedwig and Walter rise, go to the table in the background, light the candles and kneel in prayer. Melchtal opens the window to the left; the mountains appear in bright sunshine. **Burgglocke:** cf. note to line 966. It was customary to make known the death of a member of a community by ringing the church bell, so that all hearing it might join in prayer for the salvation of the departed one. The practice is still observed in many parts of the world. The bell ceases as Rudenz enters. He is anxious and out of breath. They all bow respectfully.

2453. Lehensherr: a freeman like Fürst could hold some estate in fief in addition to his own property. It is possible that he is here speaking in the name of all present.

2454. einen andern Namen: the castle will now bear the name Schloß Rudenz auf Attinghausen instead of Schloß Werner auf Attinghausen.

PAGE **132**, line **2459. wandelte im Licht:** poetic; *walked on earth.*

2461. Schuld: lit. *debt*, but he means the blame that attaches to

him for the manner in which he treated his uncle in Act II, Sc. I, for which he cannot now obtain forgiveness.

2464. ſegnete: an inference from Attinghausen's wish to do so; cf. line 2378.

2465. Would it not be better to have had Rudenz tell the living Attinghausen what he now says to his dead body?

2467. In: *upon* or *by*.

2477. Vater: Fürst.

PAGE **133**, line **2478**. **die Eurige:** Stauffacher's.

2479. Melchtal hesitates to accept the proffered hand and the offer it implies. Why? Cf. lines 692–695.

2483. weſſen . . . verſehen: *what can we expect of you?*

2489. Cf. the saying: Als Adam hackt' und Eva ſpann, wer war da der Edelmann?

2492. Sich unterwirft . . . befruchtet: *makes subject to himself the hard earth and makes it fruitful.*

PAGE **134**, line **2500**. **Ihr ſchweigt:** for the confederates are not certain how far they can trust him.

2513. Cf. lines 1400–1419.

2516. Landes Väter: *the heads of the nation.*

PAGE **135**, line **2518**. **geben:** *consign.*

2520. It is often claimed by those who seek to belittle the character of Rudenz that his motive for arousing the people to immediate action is less a sign of patriotism than one of selfish love for Berta. He may very well have had both feelings, lofty patriotism as well as anguish over Berta's fate. This new act of tyranny on the part of Gessler, whereby he shows that not even those nearest to him are safe from his cruelty, is warrant enough that the Swiss must act at once if they are to save themselves from Gessler.

2525. Berta was hidden away from Rudenz in order to punish him for his opposition to Gessler (lines 1992–2030). It is possible, of course, that Gessler had imprisoned her for siding with the Swiss.

2527. hätte: cf. Appendix C, 7, *bb*; *you don't mean to say.*

2528. verwogen: obs. part. from verwegen, *to venture, dare.*

2533. Welcher Gewalt . . . erkühnen: *what criminal force they* (the Austrians) *will boldly venture to use.*

2534. zum verhaßten Band: cf. note to line 1610 and lines 1667 ff., 1671.

2536. Cf. lines 1618–1622.

2538. Fürst interrupts, for he is ready now to stop talking and to act.

PAGE **136**, line **2543.** **Unter**: *from under.*

2551. **Es bringt . . . Geſetz**: *i.e.* time, as it moves, brings with it a change of circumstances, and new conditions now release them from their agreement to postpone action.

2552. **der jetzt**: for daß er: *that he could now.*

2553. Rudenz addresses himself to Stauffacher and Fürst, because he and Melchtal are going together, leaving the other two behind.

2554. **Feuerzeichen**: cf. note to line 747 and lines 1421–1422.

2559, S.D. Fürst and Stauffacher make no objection to show that they feel any hesitancy about violating the Rütli oath as far as it binds them to postpone action.

The scene falls into parts as follows:

Introduction: Hedwig the leading character.

Main part: Attinghausen the main character.

Conclusion: Rudenz and Melchtal the main characters.

The scene gives Tell time to go from Tellsplatte to the Hohle Gasse. What his purpose is we have already guessed. In this scene is consummated the union of nobleman and commoner, without which the people's cause cannot succeed. Thus while Tell is making ready to remove Gessler, the people are making ready to capture the forts and to drive the other tyrants out of the country.

ACT IV. SCENE III.

The time is later in the afternoon of the same day, November 18, as in Sc. I and Sc. II, though, distances considered, it may have been the day following.

The place is the Hohle Gaſſe, a deep narrow cut between high banks and overhanging trees and brush, about a mile from Küssnacht (cf. note to line 219) and Immensee (cf. note to line 2654). The road is now entirely changed, having been filled up and made into a modern turnpike. The site where Gessler is supposed to have been shot is marked by a small chapel, adorned with pictures of Tell's exploits and with fitting inscriptions.

The stage. The highest point of the road is in the background, right rear, sloping thence to the front of the stage and running off the stage to the left. The background, left and a little beyond the center of the stage, is filled in with one of the rocky sides of the roadway. To the front right is a large bowlder, and opposite, a stone bench. There must be enough open space in the foreground to permit free action for the large number of characters that take part in the scene.

Tell enters, looking intently along the road; then leans against a bowlder at the side. After line 2568 he walks restlessly to and fro, but constantly watches the road toward the background; finally he notices the bench and sits down for a time.

PAGE **137**, line **2567**. **Fort mußt . . . abgelaufen**: *you must die, your time is up* or *your hour has come.* The Uhr is a poetic reminder of the old hour-glass, and the phrase reads lit. *the sand in your clock has run out.*

2571. heraus-Geſchreckt: a compound verb; this is another of the three instances in the play where a word is divided between lines; cf. lines 284–285, 2614–2615.

2573. Die Milch der frommen Denkart: *my kindly way of thinking.* Cf. Shakespeare's *Macbeth*, "milk of human kindness." Gessler has changed the gentleness of Tell's feelings towards his fellow-men into hatred and desire for vengeance.

2579. Da: anticipates Damals, line 2584.

2583. ohnmächtig . . . rang: *writhed before you in unavailing entreaty.*

2584. Damals gelobt' ich mir: this statement can mean nothing else than that Tell made his vow to kill Gessler at the time he was forced to shoot at the apple. At that time he confessed to Gessler that if he had hit the boy he would have shot Gessler with the second arrow concealed in his doublet. Either Tell at the time suppressed a part of his true intentions, in which case Gessler's suspicions were correct, and his rearrest of Tell a justifiable act of self-defense (cf. note to line 2060), or else Tell has forgotten the condition (*i.e.* if he should kill his son) he had made with his vow. Tell here gives two reasons why he must kill Gessler: (*a*) there is Tell's family, which must be protected against Gessler's possible vengeance because Tell has escaped him (lines 2577–2579); and (*b*) Tell is bound by his oath (lines

2586–2589). It must be noted that nowhere does Tell think of avenging the personal wrongs he himself has suffered. Not less important is the fact that Tell in no wise connects his present undertaking with his country's cause.

PAGE **138**, line **2590**. **meines Kaiſers Vogt**: *governor for my emperor.*

2594. **um mit . . . zu erfrechen**: *with murderous delight and with bold impunity to dare to do every horrible deed.*

2597. Tell here addresses a single arrow, and in line 2608 he speaks as if he had no other. On the other hand, we know that he escaped from the boat with his quiver, in which he must have had other arrows (lines 2225, 2264). We have our choice of thinking (*a*) that he really had only one arrow, (*b*) that he deliberately chooses to use the very arrow he had concealed in his doublet at the time of the apple shooting (line 1900, S.D.), or (*c*), which seems the best explanation, that he believes that he will have no second opportunity for a shot at Gessler should this arrow miss.

2603. **Freude Spielen**: *in joyous sports;* cf. Freudenſchießen, line 2648.

2605. **Nur jetzt noch**: *only this one time more.*

2607. **kraftlos**: *weakly, i.e.* without sufficient strength behind it to hit the object at which it is aimed.

2609. **Auf dieſer Bank**: the acc. is expected with a verb of motion, but ſich ſetzen has here the force of Platz nehmen, ſich ruhen, and so we have the dat. with a verb of rest.

2611. **Jeder treibt . . . Schmerz**: *every one passes the other quickly and indifferently as a stranger, and does not concern himself with the other's cares.* The scene is now full of motion as people come and go.

2614. **leicht-Geſchürzte**: the third instance of a word divided between lines; cf. lines 284–285, 2571–2572; *lightly girt; i.e.* not loaded with the wares, cares, or anxieties of a merchant.

PAGE **139**, line **2619**. **Denn jede Straße . . . Welt**: *every road leads everywhere; i.e.* by following any highway one can arrive anywhere. Cf. English, *All roads meet;* cf. also Alle Wege führen nach Rom.

2624. **er bracht'**: sc. ohne daß; *unless he brought, without bringing you something.*

2625. War's: *whether it was.*

2626. Ammonshorn: *ammonite;* a kind of fossil shell related to the nautilus. It sometimes resembles a ram's horn. The name is taken from the Egyptian god Jupiter Ammon, who was often represented as having the horns of a ram.

2627. Wie es: *such as.*

2631. lieben Kinder: the weak adj. decl. is found here in all the manuscripts and in the first edition. It was the rule once to use the weak ending in the vocative; later usage was divided, but now the strong decl. is the rule (cf. line 2622).

2635. Läßt ſich's . . . verdrießen: *why, the hunter does not let it discourage him;* the inversion in exclamation. In such exclamations the inversion is usually followed by doch, which is omitted sometimes, as here, for the sake of the meter.

2640. This is untrue. Schiller took the idea from Scheuchzer. The latter relates that when hunters are in a tight place in the mountains and can neither safely advance nor retreat, or when they must make a jump across some ravine or chasm, they cut the skin off the balls of their feet in order that the blood may serve as a glue and so prevent their slipping on the smooth rocks.

PAGE **140**, line **2649. das Beſte:** *the first prize; i.e.* his freedom and the safety of his family. The purpose of this monologue is evident. Schiller intends here to explain Tell's justification for killing Gessler. Tell's very first words declare his purpose. He does not argue the pro and con for his deed; he pronounces judgment upon Gessler as if Gessler were before him. From the first appearance of the play this monologue has been objected to on the ground that it is not consistent with Tell's character as a man of few words. It is certain that no modern playwright would think of using such a monologue, certainly not one so long; cf. Shakespeare's use of the monologue.

2650, S.D. The procession passes over the scene with singing, shouting, and merry laughter. First come the musicians, then little girls with flowers and ribbons, Klostermeier, his parents, guests, and last, Stüssi. The highly dramatic contrast of the wedding procession and Gessler's death needs no comment. The procession also helps to explain the separation of Gessler from his retainers, and secures the presence of the common people on the scene. **gelehnt:** *leaning;* cf. note on angeſtemmt, line 2262.

2651. Stüſſi: Swiss for Juſtus. **Kloſtermei'r von Mörliſchachen:** steward or manager of the convent lands near Mörlischachen, a village on Lake Lucerne near Küssnacht; cf. note on Meier von Sarnen, S.D., Act II, Sc. II.

2652. Brautlauf hält: *who passes with his wedding guests to get his bride.* This refers to an ancient custom when the groom raced (Lauf) with his bride (Braut) and won her only by defeating her. Compare the Nibelungenlied, wherein Brunhild is won by Gunther when, with Siegfried's help, he defeats her in throwing, jumping, and racing. The practice died out long before the time of the play, but the word is still used to describe the formal trip to the bride's house in order to take her to the scene of the wedding.

2654. Imiſee: *Immensee*, a village on Lake Zug, about one half mile from Hohle Gasse.

2655. wird hoch geſchwelgt: *there will be great revelry;* cf. English slang, *there will be a high old time.*

2657. Note the significant meanings of Tell's speeches, lines 2657, 2662, 2675. Contrast Tell's mood with that of Stüssi.

2659. Nehmt mit: *accept.*

2661. Hier wird . . . begraben: *here there's a marriage, elsewhere a funeral.*

PAGE **141**, line **2663.** Stüssi does not understand Tell's real meaning, and so applies his remark to life in general.

2665. Glarner Land: the canton Glarus, east of Canton Schwyz. It has suffered several times from disastrous landslides. The Glarniſch, a beautiful mountain range, some of whose peaks are nearly 10,000 feet high, is southeast of Glarus, the capital of the canton.

2669. Da ſprach ich einen: *I spoke, for instance, with a man.* **Baden:** a small town in Aargau, on the Limmat River, northeast of Zürich. It was well known to the Romans on account of its medicinal springs. Albrecht had a small castle there, where he resided whenever he visited his fiefs in Switzerland; cf. note to line 407. It was destroyed by the Swiss in 1415.

2674. These signs foreshadow the death of the emperor, and not that of Gessler. Tell sees in the story an application to himself.

2675, S.D. Armgard: the character and the whole episode in which she plays a part are inventions of Schiller. She and her children are miserably clad, bare-footed, haggard, and unkempt.

2676. Man deutet's auf: *they interpret it to forebode.*

PAGE **142**, line **2680**. **wohl dem**: *blessed is he;* cf. Horace's *Epistles* II, 1, 3:

> How happy in his low degree,
> How rich in humble poverty is he
> Who leads a quiet country life
> Discharged of business, void of strife.
> Thus, ere the seeds of strife were sown,
> Lived men in better ages born,
> Who plowed with oxen of their own
> Their small paternal field of corn.

2682. Compare this with Tell's mood in lines 429–431 and see how greatly he has changed.

2685. **Das tu' ich**: how much more sinister than a simple "yes."

2690. **Strom**: *torrent;* probably the Muotta, though it may be taken in a more general sense. This storm is the same one that we saw at the beginning of the act.

2691. Why should Armgard be the one to speak rather than Tell? Tell's mission is so urgent that we expect some expression of his disappointment. But Schiller's purpose, for the present, is to focus the attention of the audience upon Armgard and not on Tell. The necessity for this in the scene that follows is evident. **Sucht Ihr was an ihn**: *have you some request to make of him;* we expect ihm, but here ſucht . . . an is an analogy with Habt Ihr ein Anliegen an ihn, or Geſuch an jemand richten, where the acc. is correct.

PAGE **143**, line **2695**. **Man fahre . . . Wege**: *clear the way.*

2696, S.D. Tell goes to take his position for the shooting.

PAGE **144**, line **2706**. **in Grund**: for in den Grund; cf. in Weg, line 2734; in Kampf, line 305. **in Grund . . . Maus**: *would have gone to the bottom with every living soul;* cf. English *with all hands.*

2707. **Dem Volk . . . Feuer**: *that sort of people neither water nor fire can harm:* said very contemptuously.

2721. **Das Unbequeme**: *i.e.* the hat.

2723. **drauf ſtoßen . . . Auge**: *that they may see it whether they want to or not.* Cf. einen mit der Naſe auf etwas ſtoßen, *to place a thing under a person's very nose.*

2725. Rudolf and Gessler are apparently continuing an argument begun before they enter the scene.

PAGE **145**, line **2726**. **Die**: dem. pron.

2728. **Vater**: Rudolf of Habsburg, Emperor of Germany from 1273–1291, who first made his family a leading dynasty; cf. lines 3049, 3192, 3263. Cf. HISTORICAL ACCOUNT VI, p. 263.

2729. **Sohn**: Albrecht I, Emperor from 1298–1308, the Emperor in the play. Cf. HISTORICAL ACCOUNT VIII, p. 263.

2731. **So oder ſo**: *one way or another.*

2734. **In Weg**: for in den Weg; cf. line 2706.

2735. **Waiſen**: *orphans;* it used to be applied, as also in English, to a child deprived of one parent. Here the father was in prison, which, under the circumstances, was as good as a grave.

2738. **Wildheuer**: *cutter of wild* (i.e. *ownerless*) *hay.* He cut the hay from the very edge of dangerous and steep cliffs, sometimes allowing himself to be let down from an overhanging rock to cut the grass upon some narrow and otherwise inaccessible place below. Only poverty and want could tempt any man to follow such a calling. **Rigiberg**: the large mountain east of Lucerne, between the three lakes Lucerne, Zug, and Lowerz.

PAGE **146**, line **2746**. **Euch ſoll Recht werden**: *justice shall be done you.*

2750. **Schon in**: *going on.*

2762–2763. **nichts . . . fragen**: *care nothing for.*

PAGE **147**, line **2769**. **Trateſt du**: inversion for emphasis with doch; cf. note to line 2635. Why is this Armgard scene introduced? It is certainly not needed to stiffen Tell's backbone. It gives to the audience a real tangible reason why Gessler deserves his fate; it also helps to connect Tell's deed with the people's cause.

2775. **was mich reuet**: the one redeeming line for Gessler's character. Is there any reason to suppose that he was ever sorry for what he had done to Tell?

2780. **wie es ſoll**: *as it must be.*

2781. **es**: things in general, the conditions now existing.

PAGE **148**, line **2785**, S.D. The arrow is already in Gessler's doublet, but, up to this time, invisible to the audience. As the actor puts his hand (fährt mit der Hand) over his heart, he straightens out the arrow so that it looks as if he had been shot.

2787. Armgard leaps up and disappears through the Hohle Gasse. Her cries of "Murder! Murder!" are heard behind the scenes. Soon

voices are heard, first low, then louder and louder, until the people rush in on the scene at line 2794.

PAGE **149**, line **2796**. Armgard clasps her hands exultingly. The music is now very loud.

2797. S.D. **die Muſik geht fort**: *the music continues.*

2802. **Raſt**: *to be crazy*, and not in the usual sense of, *to be furious.*

2805, S.D. **gibt Zeichen**: evidently not that he desires them to hasten to Küssnacht; possibly he wants them to hasten after Tell.

PAGE **150**, line **2809**. **tritt . . . an**: *takes possession of.*

2810. **gebrochen**: cf. note to line 865.

2817. **Wagt es**: *just dare it;* implying that he had better not.

2821. **dahin**: *to this.*

PAGE **151**, line **2826**. **andre Sorgen**: *i.e.* to save for the Emperor his fortress at Küssnacht.

2830, S.D. **barmherzige Brüder**: an anachronism. The *Brothers of Mercy* was an order of monks, founded in 1540 by the Portuguese Juan Ciudad di Dio. They used to wear a black gown and hood. Schiller did not concern himself about the date of the founding of the order; or he may have thought the order older than it was.

2832. **Raben**: a crude and humorous hit at the color of the monks' garb, and their offices, one of which was to bury those murdered or executed.

2833. This song of the monks suggests the chorus in the Greek plays. Schiller had, only the year before he wrote the *Tell*, imitated such a chorus in his *Bride of Messina.*

2834. **Es**: impers. for the passive; *no respite is granted him.*

2835. **Es ſtürzt . . . Bahn**: *he is thrown down in the middle of his course;* a striking and poetic figure of a runner.

2836. **Es reißt . . . Leben**: *he is hurried away in the prime of life;* cf. the opening words of the medieval chant, *Media Vita.*

2838. **vor ſeinen Richter**: we expect the dat., but ſtehen is here used in the sense of treten, and hence the acc. is used. We are not told how the monks happened to be on the scene just when they are needed, so we must accept their coming as a coincidence.

Did Tell have a right to kill his enemy from ambush? Goethe in his *Wahrheit und Dichtung* speaks of it as "an assassination which is regarded by the whole world as commendably heroic and patriotic." It must be kept in mind that there was relentless

war, with no quarter given, between Tell and Gessler; that Tell killed Gessler in the only way possible to him, and that in the final analysis we must judge his act not from the viewpoint of chivalry but from that of necessity.

At the end of Act III, the people's cause seemed almost hopeless. Tell was a hostage in the hands of the most dangerous and most powerful of the governors. Even at the end of Act IV, Sc. II, the situation is still desperate; for though Tell is free and Rudenz joins the people, Gessler is still alive. And now it is Tell, the individual man who, unaided, clears the situation. It was his own daring that enabled him to escape; it is his own unaided arrow that puts out of the way the greatest obstacle to the success of the people's cause. Hence, with justice, he is hailed as their deliverer, the founder of their liberty; cf. lines 3083, 3086, 3281. But it is further to be noted that Tell himself does not connect his act with his country's cause before line 2794. He has overheard Gessler's threats in the conversation with Rudolf, has witnessed the cruel outrage upon Armgard, and now he perceives that he is acting not only on his own behalf and in his own defense, but also for his people and his country. This explains why he too can give himself the credit for saving his country; cf. lines 2792–2794, 3143.

Act V. Scene I.

The time is at least one day later than that of Act IV, Sc. III. Considering that we must allow for the capture of Sarnen and Rossberg (cf. lines 2873–2875), and for time for Melchtal and Rudenz to make the journey from Unterwalden to Altorf, we ought to set the time later, let us say, November 20 or 21.

The place is Altorf, as in Act I, Sc. III.

The stage is set about the same as in Act I, Sc. III, except that Zwing Uri stands further back so as to afford a better view of the mountains with the signal fires upon them. The sound of distant bells, solemn and not too loud, is heard before the curtain rises; they continue to ring for some time after the scene opens. The glad news has brought also Ruodi, Kuoni, and Werner.

PAGE **152**, line **2839**. **Feuerſignale**: the signals agreed upon in line 2554; cf. note to line 747, and lines 1420–1422.

2840. **überm Wald**: *over beyond the forest; i.e.* in Unterwalden.

2841. **Burgen**: Rossberg and Sarnen.

2842. Ruodi, the man of words and not of deeds, the man who was afraid to help Baumgarten, is now the one who dares to take the lead in the destruction of Zwing Uri. There is a kind of humor in giving him these lines, and yet it is good psychology; for even a coward is brave in company. There was a little danger to be sure; for, as yet, it was not known but that the Emperor might come to avenge his governors. But this danger was not very real to Ruodi.

2845. **Joch**: the *yoke* upon their necks that was to keep them in subjection is Zwing Uri; cf. note to lines 370–371. **das . . . wollte**: personification; *was intended to.*

PAGE **153**, line **2847**. **der Stier von Uri**: *the horn blower of Uri;* cf. note to line 1091.

2852. Fürst's characteristic caution appears throughout this part of the scene to be a little strained. He knows directly only of Gessler's death; the signal fires are to him no certain tidings. It may be that he is thinking of possible consequences from measures the Emperor may take (cf. lines 2928 ff.).

2855. **Was erwarten?** *Wait for what* or *Why wait?* That Ruodi's mention of Gessler's death receives no comment, applause, or action of any kind, is not strange in view of the time that has elapsed.

2857. **Iſt's nicht . . . Boten**: *are these messengers of fire not enough evidence for you.*

PAGE **154**, line **2864**. **Es iſt im Lauf**: *they have begun, they are under full headway.* The es is indefinite, referring either to the mob or to the action of the mob. Cf. lines 387, 388, and note. While the mob is busy tearing down Zwing Uri, Melchtal and Fürst talk for the benefit of the audience. To have had the whole crowd present during Melchtal's recital, and then, either before or after it, to have set them to destroying the fort would have taken too long.

2865. Melchtal, entering, sees Zwing Uri still standing; his exclamation is addressed to his companion Baumgarten.

2866. **gebrochen**: *destroyed.*

2875. **nachts zuvor**: Rossberg was taken in the night between the 19th and 20th; Sarnen, sometime on the 20th.

2876. **Schloß**: Sarnen.

PAGE **155**, line **2878**. **Die Flamme . . . ſchlug:** a subordinate clause depending on the als in line 2876.

2880. **Brunneckerin:** a rather familiar and not altogether respectful way of referring to Berta; but then Melchtal is no respecter of rank; *my lady of Bruneck.*

2887. Heavy stones are heard falling. Melchtal does not quiet the fears of the kindly Fürst by a simple affirmative; he is so much interested in the recital of his story that he does not perhaps even hear Fürst's question. Schiller's object was to heighten the suspense of the audience. **Da galt:** *that was the time for.*

2889. **Wir hätten . . . geliebt:** *our lives would have been dear to us*, (wohl) *I can tell you; i.e.* we would have been unwilling to risk our lives for a mere Edelmann.

2890. **Berta:** subject, but may be object; cf. lines 450 ff., 1618–1622.

PAGE **156**, line **2902**. The scaffolding falls. **Brünig:** cf. note to line 1193. Melchtal had sworn to avenge his father upon Landenberg (lines 616–623); that he should be the leader in the attack upon Landenberg's castle is therefore to be expected.

2903. **Nicht lag's an mir:** *it was no fault of mine.*

2905. **Nach jagt':** this position of the sep. pref. is rare and poetic. Here it indicates emphasis, to show Melchtal's haste and determination.

2910. **Urfehde:** an oath to keep the peace, and not to engage again in hostilities with the enemy; cf. English *parole.*

2912. Melchtal's magnanimity, noble and somewhat unexpected, and Fürst's exclamation of commendation, seem like pointed reflections on Tell's deed, which Schiller could not have intended.

2915, S.D. **Mädchen:** includes Mechthild, Elsbeth, Hildegard, Armgard. The people dance around the pole, bowing mockingly to the hat, whistling, shouting, joking, etc.

PAGE **157**, line **2916**. This speech from Ruodi, who had not been near the hat before, is in line with the part he plays in this scene.

2918. **Unter dieſem Hute:** but according to line 1965, S.D., Walter stood by the linden. In two of the manuscripts we find in Act III, Sc. III, unter der Stange. It may be then a little slip on Schiller's part, in that he changed the reading in one place and not in the other. But details are not remembered so very exactly even in real life; besides, at the time of the apple shooting Fürst was less interested in where the boy stood than he was in what was going to happen to him.

2922. der Freiheit ewig Zeichen: it used to be a sign of equality to be allowed to keep on the hat in the presence of another, and from this grew, possibly, the significance of the so-called Liberty Cap. Compare Mark Twain's *Prince and Pauper*. Note also the Liberty Cap on some of our coins. The destruction of the scaffolding and of the building is as significant a declaration of independence and liberty as the capture of the two other forts. Compare Tell's almost prophetic words in line 387.

2926. The real antagonist of their liberties and rights is the Emperor, who, though distant, still continues to threaten them. Fürst's comment is wise and timely.

2929. Vogts: Gessler.

2930. Vertriebenen: Landenberg.

PAGE **158**, line **2932**. **Ist . . . verjagt:** inversion in exclamation.

2934–2935. Cf. lines 2442–2444 and notes.

2943. Rösselmann is so full of his news that he cannot let Stauffacher finish. As a fact of true history the Emperor died May 1, 1308, more than five months later than the time indicated in the play. Schiller changed the date in order to give greater intensity and swifter action to the play; for this reason he lets the three important events — Gessler's death, the fall of the two forts, and the Emperor's death — occur at nearly the same time. According to Tschudi the events of the drama cover a period of twenty-one months. This time Schiller has shortened to a little more than three weeks.

PAGE **159**, line **2944**. They do not speak the line in unison; but some say one thing, some say another.

2946. Bruck: also Brugg; a small town on the river Aar, about twenty miles north of Lucerne.

2948. Johannes Müller: the great Swiss historian, lived 1752–1809. To his letters and *History of Switzerland* Schiller is indebted for much of his material in the play. This is Schiller's method of paying his great contemporary a compliment; cf. note on Am Bühel, S.D., Act II, Sc. II. **Schaffhausen,** a town on the Rhine, where are the famous Rhine falls, a short distance west of Constance and north of Zürich. It is the capital of the canton of the same name, and Müller's birthplace. The contrast between the horror the Swiss feel at the death of the Emperor and the joy they show over Gessler's death is intended to emphasize again their loyalty to the empire.

2952. Johann von Schwaben: the Herzog Hans of line 1337; the son of Rudolf, Albrecht's brother; cf. note to line 1337.

2953. Vatermords: Albrecht, as the guardian of John, stood in the relation of parent to him. Next to a father an uncle was considered the nearest relative; cf. the Latin *parricidium*, the murder of a near relative, hence John's name in history, and later in the play, *Parricida* (cf. line 3164).

2954–2963. Cf. lines 1336–1348.

2957. Bischofshuts: it was a common practice of the time to give to the younger sons of great families some office in the church. This provided wealth, influence, and position for them without interfering with the fortunes of the eldest son.

2958. Wie dem auch sei: *but let that be as it may.*

PAGE **160**, line **2965. Stein zu Baden:** the name of Albrecht's castle overlooking Baden; cf. notes to lines 407, 2669. Stein is very common in compounded names of castles; cf. Rheinstein, a castle on the Rhine below Bingen.

2966. Rheinfeld: cf. note to line 1324. **wo die Hofstatt war:** the court did not stay permanently in one place, but was moved from place to place as the Emperor's business demanded.

2967. Leopold: Albrecht's second son was defeated at Morgarten in 1315.

2969. Reuß: flows not far from Rheinfeld; the ferry was near the present village of Windisch; cf. note to line 2974.

2973. geackert: *plowed.* The Emperor is described in the chronicles as riding through young corn.

2974. Stadt: the old Vindonissa, an important border fortress of the Romans against the Germanic tribes. It was destroyed by Childebert II, in the year 594. It lay between the junction of the rivers Aar and Reuss, upon the present site of Windisch. Why Schiller mentions this old city here is not clear. Perhaps he meant to garnish the story a little.

2975. Heiden: *heathen, i.e.* the Romans.

2976. Habsburg: shortened form for Habichtsburg, *hawk-castle;* the ancestral castle of the Habsburg family, from which they took their name. Count Werner II was the first to adopt the name for the family, about 1075. The castle was built by Count Radbod of Altenburg about the year 1020, on the Wülpelberg, about two miles south of Brugg, where its ruins may be seen to-day.

2982. von den Seinen, auf dem Seinen: *by his own kinsmen, on his own lands.*

2987. frühes: *untimely;* Albrecht was then fifty-eight years old.

PAGE **161**, line **2992**. **Jedweder . . . Grenzen:** *everybody, everywhere, puts his possessions in position for defense.* Stand is a very difficult word to translate. The Parliament was composed of representatives of three estates (Stände), the nobility, the clergy, and the free cities; each estate (Stand) had an equal vote. He means to say that every noble, every bishop, and every city took measures for protection.

2993. Zürich: cf. note to line 2435.

2996. des Bannes Fluch: the imperial decree of outlawry or banishment.

2997. Agnes: the oldest of Albrecht's five daughters, at this time the widow of Andreas III of Hungary. She and the Empress Elizabeth founded the convent of Königsfelden with the confiscated property of the murderers. Here Agnes died in 1364. The tales of her cruelty in avenging her father's death are unbelievable. Bullinger relates that after the capture of Palm's castle she caused sixty-three of his men to be beheaded, and then said, as she was walking about in their blood, that she was "bathing in May dew." Walking in dew barefoot on May Day was believed to make one healthy and beautiful. History has preserved for her a better reputation. She really had very little to do with the expeditions that were sent out to punish the murderers and their families. It is true that the murderers were exiled and punished with all the severity of the times. All were executed except Eschenbach and Duke John. Eschenbach escaped into Würtemberg, where he earned a miserable living for thirty-five years as a shepherd. Duke John found refuge in a monastery in Pisa; later he made himself known to Emperor Henry VII, and was given life imprisonment. He died in 1315.

3007. alsbald: the meter requires the accent to fall upon the first syllable though it should rightly fall on the last.

3008. Why did each of the five murderers take a separate road?

3010. soll irren: *is said to be wandering.* This line prepares for the next scene.

3012. Sich selbst . . . Nahrung: *it* (revenge) *finds in itself its most terrible nourishment;* cf. Shakespeare's *Macbeth*, "doth make the meat to feed upon itself."

PAGE **162**, line **3022**. **Wahlfreiheit**: *right of election.* It was at this time that the electors for the first time insisted upon their right to elect as emperor whomever they pleased, and maintained this right by electing Henry of Luxemburg. But this change to another family was not for long.

3023. We must suppose that Stauffacher got his information from the glaubenswerter Mann of line 2947.

3024. **mehrſten**: for meiſten; this superlative from the comparative was used even in the eighteenth century, but not as much as meiſt.

3028. Henry VII did confirm the old charters of Uri and of Schwyz, and granted one also to Unterwalden, thus protecting all three cantons against Austria.

3029. Sigrist speaks this line to the messenger as they enter.

PAGE **163**, line **3033**. **Elsbeth**: the Empress Elizabeth, now the widow of Albrecht, was the daughter of Meinhard, Duke of Carinthia, Count of Tyrol and Görtz. She was married in 1282, and died in 1313. At the time of her husband's murder she had just set out from Rheinfelden to meet him. **alles Gutes**: for the more usual alles Gute.

3040. An incomplete line, as also line 3050. The missing part of the lines is filled in by appropriate action. What will the crowd do in each case?

PAGE **164**, line **3049**, S.D. **Unwillens**: for they all felt about it as Stauffacher does.

3051. **Vater**: Rudolf I. **Sohn** (line 3052): Albrecht.

3052. **weſſen rühmen . . . Sohn**: *what have we received from the son to boast about.*

3053. Cf. lines 1324–1335.

3055. **Hat er . . . Spruch**: *did he judge according to law and justice;* an ancient legal formula.

3057. **Hat er auch . . . hören**: *did he as much as deign to hear;* cf. lines 1329–1335. The order is very emphatic.

3062. **rührte . . . an**: *would not have moved.*

3064. **konnte**: *it was possible for him.* The indicative is much stronger than the expected subjunctive.

3067. **Die er gemehrt . . . weinen!** *Those whom he has enriched, let them weep for him!* The gemehrt is a mocking allusion to one of the imperial titles, Allzeit Mehrer des Reichs.

PAGE **165**, line **3073**. **will . . . gebühren**: for darf or kann; *cannot be made to be our duty.*

3074. **Die Liebe . . . fein**: *love must be a willing service.*

3075. **Der Tod . . . Pflichten**: *the death (of the Emperor) frees us from forced duties; i.e.* from all obligations that love and gratitude do not demand.

3082–3086. These lines prepare for the final scene. The people take with them the ruins of the scaffolding and go out shouting and cheering.

From the very first performance of the play it has been urged that the play really ends with Act IV, and that Act V is unnecessary. But Act V is necessary if for no other reason than because the work of liberation is not complete with Gessler's death. Other governors still remain, the castles are not yet captured, and the Emperor may yet take a hand. Also, we want to see Tell again with his family. In other words, we want a pleasant ending, one that will assure us that the liberties of this sturdy, self-contained, and patriotic people are secure, and that Tell will be happy in his home and honored, as he deserves, by his fellow countrymen. The act is less dramatic than Act III or Act IV, and it is picturesque rather than powerfully emotional, but these are not sufficient reasons for cutting it out altogether.

ACT V. SCENE II.

The time is the same as in the preceding scene.

The place is Bürglen, as in Act III, Sc. I.

The stage. The interior of a large room, furnished with plain, substantial chairs, table, sideboard, etc. At one end is a large fireplace; near it and about it are kitchen utensils. Through the open door at the back there is a view of the valley and of the mountains beyond.

S.D. **Hausflur**: the main room of the house; it serves as entrance hall, sitting room, and kitchen, all in one. **zeigt in's Freie**: *affords a view out of doors.*

3088. **alles**: *everything and everybody; i.e.* land and people.

PAGE **166**, line **3092**. **Ging . . . vorbei**: *passed close* (cf. English *hard*) *by my life; i.e.* came near hitting and killing me.

3101. **Er fühl's**: *let him feel.*

PAGE **167**, line **3107**. **Schächental**: cf. note to line 1550.

3109. The line begins with an anapest and the first syllable takes the accent. In this way the necessary stress falls upon iſt. **was iſt Euch?** *What ails you? What is the matter with you?* The expression on his face and his manner awaken her suspicions. It is not necessary to ascribe to her any unusually sensitive intuition such as she had in Act III, Sc. I. Nor is there any evidence that she suspects that this monk may be a spy or an emissary of the Austrians.

3112. **Wie auch**: *however much.*

3114. **Berührt . . . nicht**: not fear, but moral repulsion. Compare the physical repulsion felt at the approach of a leper.

3116. **Feuer**: *the hearth* was the ancient symbol of hospitality. It was about the fire that the household gods were placed, and under their protection any guest was safe in the house.

3117. **Haupt**: the invocation by the head of children is also of ancient origin. Numerous examples are preserved in Latin and Greek writers.

PAGE **168**, line **3124**. **ſchnürt . . . zu**: *chokes the impulses of my inmost heart.*

3125, S.D. **hält ſich an**: *takes hold of something to support herself;* probably the door; cf. line 3128.

PAGE **169**, line **3135**. **auf dem Meinigen**: *within my own home.*

3138. This sort of thing was still a common custom in mediæval times. Its origin is based on religious custom; cf. 1 Sam. 21, 8–9. It does not mean here that Tell will never again use bow and arrow. It means that he will never again use this particular bow, since it has now become a sacred thing.

3140, S.D. She suddenly remembers that this was the hand that killed Gessler; yet the thought that it was a deed of murder seems never before to have crossed her mind.

3144. **frei**: *free from guilt, with a clear conscience.*

PAGE **170**, line **3155**. According to Schiller's own directions the monk wears under his cowl the costly attire of a knight and a jeweled girdle. These become visible here for a moment.

This Parricida scene is the one with which critics have found most fault. Schiller's purpose is clear and justifiable, but it ought not to be necessary to go over the ground again. It is particularly the long and tedious description of the journey to Rome that is unnecessary. The scene as a whole, also, strikes a disagreeable discord amid the songs of joy. This portion of the scene is often omitted when the play is given, only such portions being used as relate to Tell's home-coming.

The scene emphasizes the difference between the crime of the Emperor's murder and Tell's deed. Tell has killed Gessler in order to protect his family and to free his country; Duke John's object had been to satisfy his desire for vengeance, his anger, and his wounded vanity.

3158. Ihr wäret: the subj. following the ind. ſeid, powerfully expresses Tell's hesitation; he can hardly bring himself to believe the thought in his mind; *do you mean to say that you are —?*

PAGE **171**, line **3165.** We are not told how Tell knew of the murder; perhaps from Stauffacher on his way home from Hohle Gasse. It may be that Stauffacher came to Altorf with Tell.

3164. Parricida: now that we know who the monk really is, his historical name is used. Cf. note on Vatermord, line 2953.

3167. eh' Ihr: sc. richtet.

3170. It is possible that Tell here changes to du in order to express his indignant contempt. Schiller is, however, not so very particular in his use of the pronouns of address and too much importance must not be attached to the change.

PAGE **172**, line **3182. die heilige Natur:** *the sacred obligations of nature, i.e.* Gessler had forced him to violate the laws of natural love for his boy.

3187. fürchterliche Straße: it is fanciful to suppose that Tell is already thinking of the Schreckensſtraße in line 3252.

3191. So jung: cf. note to line 1345.

3192. Rudolfs: cf. note to line 2728.

3194. Des armen Mannes: a peculiar construction; an appositive to the personal pronoun implied in meiner, *my threshold, the threshold of a poor man.*

PAGE **173**, line **3197. konnte:** also **bezwang** (line 3198); ind. for emphasis; cf. lines 2060, 3064 and notes.

3200. Leopold: cf. note to line 2967.

3205. Cf. 1340–1348.

3209. Rachegeiſter: *the spirits of vengeance;* the furies, who followed and punished murderers.

3212. Dem Freund . . . erlaubt: *i.e.* that your friends are forbidden to help you, and your enemies are allowed to kill you. This is the usual form of a ban of outlawry; these are the words actually used in the ban against the murderers of the Emperor.

3213. öffne: this is what we find in all but one of the manuscripts, but the weak decl. is now usual.

3216. Mein eignes Schreckniß: *a horror to myself.*

PAGE **174**, line **3220.** Another incomplete line. What is the action that fills out the time?

3222. ein Menſch der Sünde: *a sinful human being* like any other mortal. He is here not referring to his deed.

PAGE **175**, line **3237. von Gott:** because the pope was considered to be God's representative.

3245. Kreuze: Fäsi states that from Göschenen to the Teufelsbrücke there were twenty-three such crosses.

3252. Schreckensſtraße: *the road of terror.* The Gotthard road passes through the wild gorge of Schöllenen, between high granite rocks, about four miles long and extending from Göschenen (Geschenen) to the Teufelsbrücke. The Reuss, foaming and dashing below, follows the road.

3255. die Brücke welche ſtäubet: *the bridge that hangs in drizzling spray;* cf. note on Staubbach, S.D., Act III, Sc. II. This may refer to an ancient hanging bridge of beams and boards that swung on chains across the deep gorge of Schöllenen above the modern Teufelsbrücke. It was constantly wet with the spray of the Reusz, which here has a fall of nearly one hundred feet. This bridge was called the Staubeten, and is said to have been built in 569, but really was built in 1218. Or, Schiller may have in mind the older Teufelsbrücke, built long after the time of the action of the play, and now replaced by the present bridge, which was built in 1830.

PAGE **176**, line **3258. Felſentor:** the so-called Urner Loch, *Hole of Uri.* It was once so narrow that it was impassable for man or beast, but in 1707 it was enlarged into a tunnel about a hundred and twenty

feet long. At the time of the action of the play the road did not pass through it but around it.

3260. ein heitres Tal: Urserental, which with its green pastures is in marked contrast to the Schreckensstrasse.

3264. deines Reiches Boden: beyond the Gotthard Pass is the Canton Ticino, and beyond that, Italy, both of which were parts of the empire under Rudolf.

3266. die ew'gen Seen: according to Baedeker there are about thirty lakes on the Gotthard; seven of these are always (ewig) of the same depth.

3269. Strom: the Tessin.

3270. gelobte: *the promised land.* Cf. das gelobte Land, *the Holy Land.*

Page **177**, line **3280**. **Daß sie nicht sehen:** why?

Act V. Scene III.

The house is now at one side, and we have before us the magnificent view of the whole of this beautiful valley with its noble mountains. The drama closes, as it began, with a fine description of nature. During the transformation scene there is heard the ringing of bells and jubilant music. Notice that in this final scene all the Swiss characters are present.

Page **178**, line **3290**. **Knechte:** the eigne Leute (cf. note to line 1080), or Saſſen (cf. note to line 1208). This is an appropriate ending for this drama of freedom; for in the land of the free, all must be free. As the curtain falls there is waving of hats and handkerchiefs, and cries of "Freedom! Freedom!"

APPENDIX A.

SOME QUOTABLE LINES.

LINE NUMBER

107. Greif' an mit Gott! Dem Nächsten muß man helfen.
136. Wo's not tut, läßt sich alles wagen.
139. Der brave Mann denkt an sich selbst zuletzt.
141. Vom sichern Port läßt sich's gemächlich raten.
274. Der kluge Mann baut vor.
313. Dem Mutigen hilft Gott.
316. Ertragen muß man, was der Himmel sendet.
317. Unbilliges erträgt kein edles Herz.
387. Was Hände bauten, können Hände stürzen.
418. Das schwere Herz wird nicht durch Worte leicht.
435. Ein jeder zählt nur sicher auf sich selbst.
922–924. Ans Vaterland, ans teure, schließ' dich an,
Das halte fest mit deinem ganzen Herzen,
Hier sind die Wurzeln deiner Kraft.
1216. Denn herrenlos ist auch der Freiste nicht.
1448–1449. Wir wollen sein ein einzig Volk von Brüdern,
In keiner Not uns trennen und Gefahr.
1479. Ein rechter Schütze hilft sich selbst.
1481. Früh übt sich, was ein Meister werden will.
1489–1490. Dann erst genieß' ich meines Lebens recht,
Wenn ich mir's jeden Tag aufs neu' erbeute.
1512. Den schreckt der Berg nicht, der darauf geboren.
1514. Die Axt im Haus erspart den Zimmermann.
1532. Wer gar zu viel bedenkt, wird wenig leisten.
2085. Wer klug ist, lerne schweigen und gehorchen.
3074. Die Liebe will ein freies Opfer sein.
3081. Wer Tränen ernten will, muß Liebe säen.

APPENDIX B.

NOTES ON POETIC DICTION.

1. The unaccented e in an ending or at the end of a word, and the e in es, are often omitted for the sake of the meter. But the practice is colloquial rather than poetic. Such an omission causes contracted forms of adjectives, nouns, infinitives and other verb forms. Cf. lines 42, 50, 51, 66, 113, 280, 396, 1094, 1224, etc.

2. But lengthened and uncontracted forms are numerous, mainly for the sake of the meter. Cf. lines 25–36, 60, 790, etc.

3. (*a*) Archaic forms, unusual compounds, rare words, words with figurative and poetic meanings, are frequent. Such words will be noted in the vocabulary and the student should observe them carefully and study their effect. Cf. lines 137, 303, 432, 829, 834, 971, 1077, etc.

(*b*) Here may be included numerous poetical compounds, often alliterative. Cf. lines 331, 660, 743, 1053, 1214, 1924, etc.

4. Not many kinds of poetic figures are employed. But cf. lines 116, 331, etc. (alliteration); lines 1, 38, 319, 2845, etc. (personification); lines 102, 347, 501, etc.

5. Simple for compound verbs, and compound for simple verbs, are often made to add to the poetic effect and to help out the meter. Cf. lines 801, 1889, etc.

6. Archaic and unusual declensional forms are employed. Cf. lines 156, 331, 588, 1107, etc.

7. Particularly to be noted are the poetic genitive forms of the possessive pronouns; mein for meiner, ſein for ſeiner, etc., cf. lines 111, 1558, 1565, 1671, 2241, etc.

8. The order is frequently changed for poetic effect or to increase the dramatic power of the expression. Cf. lines 4, 17–20, etc.

9. Rhyme is employed (*a*) to show a rise in emotion, (*b*) to add further emphasis to an already important passage, (*c*) to express strong lyrical feeling, (*d*) at the end of an episode, scene, or act. Cf. lines 412–413, 442–445, 748–752, etc.

10. Stichomythia is used with success. This is a dialogue in alternating single lines or pairs of lines, set off in striking contrast to each other, one speaker opposing or correcting the other, often with a partial repetition or imitation of his words. Stichomythia adds to the force and to the rapidity of the dialogue. Cf. lines 312 ff., 412 ff., 432 ff., 1573 ff., 1800 ff., etc.

11. The meter is iambic blank verse, the lines having five feet. Exceptions are the lyrical lines at the opening of Act I and of Act III, and at the end of Act IV. There are some lines with six feet and a few with four or with three feet. In the use of masculine lines (*i.e.* lines ending with an accented syllable), and of feminine lines (*i.e.* lines ending in an extra unaccented syllable), and in the use of the caesura, etc., Schiller's lines are like English blank verse.

APPENDIX C.

GRAMMATICAL NOTES AND EXERCISES.

1. The **article with proper names** of persons indicates that such persons are well-known characters, neighbors, or intimate friends. The idea of familiarity may easily pass into that of contempt. Cf. lines 66, 126, 134, 162, 282, etc.

Translate. Cf. lines 1–43.

1. Schiller wrote a play about (über) Tell. 2. Kuoni, Ruodi, and Werner are the three singers. 3. Jenni draws in the boat. 4. Watch dives into the water.

2. (*a*) The **demonstrative pronoun** der, die, das, is frequently used in place of a personal pronoun, either for the sake of the emphasis or for clearness, and should generally be translated by an English personal pronoun. Cf. lines 48, 59, 60, 78, 99, 135, 175, 384, 1330, etc.

Translate. Cf. lines 217–257. Substitute the demonstrative for the italicized personal pronouns.

1. His knights were with *him; they* knew why *he* had come. 2. Was it *he* who stopped before our house? 3. *He* it was whom I went to meet. 4. *She* knew that *he* asked with evil intent. 5. Let *him* answer. (Use imperative.) 6. *He* will not build a house on his own account. 7. Let *her* remember my words. 8. *He* told his wife everything, for *she* could listen to an honest word. 9. The people read the charters; *they* mark many wise sayings. 10. The governor will harm you; *he* hates you. 11. *They* will not yield to the new princely house.

(*b*) The **personal pronouns** ich, du, er, ſie, es, used either as subject or as object, the **demonstrative pronoun**, der, die, das,

when used in place of a personal pronoun, and the **impersonal** es, are frequently omitted. But the impersonal es is not omitted with verbs denoting natural phenomena, nor with verbs that are not usually impersonal. The usage is colloquial and not poetic.

(*c*) When a **relative pronoun** refers to a personal pronoun of the first or second person singular or plural, welcher cannot be used, but der must be used. Also the personal pronoun should be repeated after the relative if the verb is to agree in person and number with the personal pronoun. When the personal pronoun does not follow the relative the verb is put in the third person singular to agree with the relative. Cf. lines 58, 1603, 1625, 1866, etc.

Translate. Cf. lines 260–301.

1. That ye knew, ye who live as free men on your own inheritance. 2. You (du) cannot show him the house, you who are only a younger son? 3. They stand unharmed, they who look at his good fortune with envious eyes. 4. He has sworn to ruin you and me, (us, we) who recognize no master. 5. I say it, I, who am weary of oppression. 6. Go and take counsel with those men to whom you can reveal your heart. 7. They are excellent men whom I can trust. 8. You may say that, you, who have not considered what you advise me!

3. (*a*) Es is used in poetry, rarely in prose, as an **indefinite personal subject** to convey the idea of something vast, awful, mysterious. Schiller uses this es with fine poetic effect. This use of es must not be confused with the expletive or introductory es described in the following section. Cf. lines 9, 40, 210, 2835, 2836, etc.

(*b*) Es is often used as an **expletive** or formal subject with all sorts of verbs to anticipate the real subject which comes after the verb. It is, therefore, often used to justify an

inversion for the sake of emphasis, for euphony, or for the sake of the meter. Sometimes it is possible to translate it by *there*, but most often it is best left untranslated. Cf. lines 1, 25, 108, 281, 647, 1418, etc. This expletive es is sometimes omitted. Cf. lines 485, 1172, etc.

Translate both ways, with and without the expletive. Cf. 1137–1165.

1. The glacier roars. 2. The sheep eat. 3. The fish jump. 4. The storm approaches. 5. Lisel is a fine cow. 6. None is lacking to me. 7. The ribbon becomes her. 8. She is an unreasoning cow. 9. The hunter comes near. 10. A man comes in haste.

4. (*a*) The **genitive** is used in poetry, and to some extent in prose, with certain verbs and adjectives. Such words will be indicated in the vocabulary. Cf. lines 416, 444, 1181, etc.

Translate.

1. Mark (achten auf or achten with gen.) my words (cf. line 250). 2. If I have need of (bedürfen) you, I shall come (cf. line 444). 3. My heart lacks (entbehren) (the) joy (cf. line 416). 4. He spares (ſchonen) him (cf. line 588), in order to mock (ſpotten) him (cf. line 625). 5. We are accustomed to (gewohnt) such deeds (cf. line 1912). 6. He is master of (mächtig) the land (cf. line 2297). 7. We are tired of (müde) him (cf. line 280).

(*b*) **A genitive in the predicate** is used in some phrases, particularly after ſein, to denote possession. Cf. lines 73, 225, 368, 470, 1357, etc.

5. (*a*) The **dative** of the personal pronoun is often used in place of a possessive adjective. Cf. lines 8, 87, 334, 466, 567, 602, 833, etc.

Translate both ways, with the genitive, and with the dative Cf. lines 296–352.

1. You turn my inmost thoughts to the light of day. 2. War kills the shepherd's herds. 3. He built my new house. 4. He has burnt down my house. 5. It does not spare our children. 6. He falls into her arms. 7. She manages his household with wisdom. 8. He steps into my way. 9. She goes into the houses of the oppressed.

(*b*) The **dative** is used to indicate the beneficiary for whose interest or advantage, or to whose disadvantage or injury something is done. This includes the so-called **dative of separation or deprivation**; cf. lines 55, 605. Thus impersonal verbs denoting mental and bodily state are often accompanied by a dative of the person concerned. Closely allied to this dative is the so-called **ethical dative**, a pronoun in the dative indicating indirect interest or concern on the part of the speaker or listener. It is often untranslatable; cf. lines 1877, 1940. Cf. lines 26, 93, 97, 177, 224, 450, 1184, etc.

Translate. Cf. lines 253–404.

1. You are loafing too long to suit me. 2. We carted the stones for him. 3. She milks the cow for us. 4. He wanted to keep down Uri for the king. 5. I shall serve him forever. 6. What is this hat to me? 7. They put up the hat (to spite him) in the middle of Altorf. 8. We are to bend our knees for him? 9. We planned out an unheard of thing (for him to do).

6. (*a*) The **adjective endings** before a neuter noun, and sometimes before a masculine or feminine noun, are often omitted in the nominative and accusative. This usage is common in colloquial language. Schiller is very fond of the practice. Sometimes both of two adjectives before the same noun lack inflectional endings, but this is rare and

highly poetical; cf. line 314. Cf. lines 10, 49, 85, 145, 198, 239, 294, etc.

(*b*) Viel and manch are often left undeclined before a strong adjective or before ſolch; also sometimes arbitrarily for the sake of the meter. Cf. lines 189, 247, 1208, etc.

Translate. Cf. lines 53–61.

1. It is an unreasoning animal. 2. She has many beautiful ribbons. 3. How many such chamois has he hunted (cf. line 374)? 4. He drives his cattle a dizzy (cf. line 26) long road. 5. A good sensible head he has! 6. She leads many such beautiful cows.

7. (*a*) The **subjunctive** in a **condition contrary to fact.** When a condition supposes what is not so or was not so, or where it states what would have been or would be, provided something else had been so or were so, then the subjunctive must be used in the clause of condition; the simple past tense to denote present time, the pluperfect to denote past time. But in the clause of conclusion there is a free choice between the subjunctive and the conditional. As a rule the subjunctive is not used in the clause of conclusion if the verb form cannot be distinguished from the indicative, as in the case of weak verbs; Schiller, however, frequently prefers the subjunctive of a weak verb to the conditional. Cf. lines 55, 124, 138, 145, 233, 320–321, etc.

Translate. Cf. lines 461–497. Write clauses of conclusion both ways, with the subjunctive and with the conditional.

1. If I had not committed a crime I would not conceal myself. 2. If he had not driven away my oxen I would not have broken his finger. 3. You would not have suffered punishment if you had endured in silence. 4. It would have cut me to the soul if he had unhitched my oxen from the plow. 5. I would not have conquered my heart.

6. He would have protected us from insult. 7. You would be safe from Landenberg if the tyrants did not help each other (cf. line 497).

(*b*) In substantive clauses depending upon verbs of saying, asking, declaring, and the like, thus containing an **indirect statement**, the **subjunctive** must be used unless the statement is represented as a fact, admitted and agreed to by the speaker; in the latter case the indicative is used. After verbs of wishing, ordering, allowing, deserving, and the like, the verb is by preference in the subjunctive, but the indicative may be used. Cf. lines 92–95, 1334–1335, 1774–1776, 2115, etc.

Translate. Cf. lines 407–445.

1. He said it was the hat of Austria. 2. Do you think he will betray us to Austria? 3. He asked him why he hastened away. 4. He demanded (verlangen) that I speak with you. 5. He believed that a heavy heart grows light through action. 6. She writes that they put out the fires when the wind rises. 7. He thought (meinen) that a serpent did not strike unless irritated (cf. line 429). 8. He told me that each one could count safely only on himself. 9. Tell said that he could not choose nor decide, but that if they needed him he would not be found wanting.

(*bb*) In exclamatory clauses expressing surprise or dissent, which are in effect clauses of forcible denial, the **subjunctive** is frequently used. This subjunctive is closely allied to the subjunctive of indirect statement and is sometimes really a subjunctive of condition contrary to fact or of doubt. Cf. lines 304, 441, 1071, 2527, 2552, etc.

Translate. Cf. lines 524–554. Make the subjunctive express the force of the bracketed words.

1. (Do you mean to say) you did not see the new building? 2. (Do you think) I did not see it at a glance!

3. Who (I ask you) does not know that no dwelling is safe now? 4. (Do you charge against me that) an idle curiosity led me thither? 5. Who (I should like to know) could have experienced such a thing in our mountains! 6. (I cannot believe) he killed him with an ax. 7. (Do you want me to believe) you would have saved him?

(*c*) The **subjunctive** is used to express wish, to request permission, and to denote concession; but the indicative is sometimes found instead of the expected subjunctive. The present tense is used to express a wish that is possible of fulfillment or thought to be possible of attainment. The simple past tense or the pluperfect is used to express a wish that is, or was, unattainable or extremely doubtful of fulfillment. The subjunctive is used also to express a wish that that were not so which is so, or that that were so which is not so; this is in effect a condition contrary to fact. Cf. lines 379, 407, 1981, etc.

(*cc*) Here should be included the so-called **subjunctive of purpose**, introduced by daß or damit; for this represents a statement of something desired or planned, and implies a hope that the wish or plan may be realized; in reality, therefore, a remote wish. Cf. lines 673, 970, 2152, 2450, etc.

Translate. Cf. lines 590–656.

1. May the warm, green meadows refresh you. 2. Would that he might never again see the snow-capped mountains! (Use a daß clause with the subjunctive, or use the subjunctive in an inverted clause.) 3. I wish that you would not look at me so pityingly. 4. Would I could give my father my two sound eyes! 5. He robbed him of everything so that the poor man might wander blind and naked from door to door. 6. If only he had not taken the staff from the blind man! 7. I shall find the governor so that I may

demand from him my father's eyes. 8. Could I but (nur) cool my pain in his life's blood! 9. With twenty youths I shall go up the Jungfrau that I may destroy his fortress. (Translate with a daß or damit clause: use also um with the infinitive.) 10. May his heart be sound! 11. We shall go to the shepherds that we may tell them of this terrible deed. 12. Permit (erlauben) that each one aim his cross-bow and brandish his ax. 13. The ox whets his horns that he may hurl the hunter to the clouds. 14. Would that the three cantons thought as we three men (do)!

(*d*) The so-called **potential subjunctive** expresses possibility or contingency. Under this head belongs the so-called **subjunctive of polite suggestion**, used to express modestly or tentatively some opinion or idea which the speaker hopes the hearer will consider. This subjunctive is often not to be distinguished from a subjunctive in a condition contrary to fact. Cf. lines 288, 459, 505, 708, 3158, etc.

(*e*) The **subjunctive** is often used in place of an imperative to express mild command. Cf. lines 969, 1380, etc.

Translate. Cf. lines 657–695.

1. Let Uri honor the ancient covenant. 2. If your relatives in Uri are so numerous, we might risk our lives. 3. What if we were silent in the assembly (cf. line 459)! 4. He could not have despised my advice. 5. A stone must take pity on him (gen.) if he speaks the truth. 6. Do you not wish a son, that he may honor your white hairs? 7. I could turn the land from Austria. 8. Let him be ready to follow me. 9. Let me hear what they advise. 10. We could protect ourselves if we desired.

8. The **indicative for the subjunctive.** A subjunctive in a clause of condition may be followed in the clause of conclusion by an indicative in place of the expected subjunctive

or conditional, to denote strong assurance, or for emphasis. Cf. lines 146, 2060, 3064, 3197, etc.

9. The conditional wenn is frequently omitted, as sometimes in English, and the order in the clause of condition inverted instead of transposed. If a clause of condition thus inverted precedes the clause of conclusion, the latter clause is regularly inverted, though for the sake of emphasis the normal order may be used. Cf. lines 55, 145–146, 194, 320, 479, 575, 701, 1241, etc.

Translate. Cf. lines 696–751. Write both ways with and without wenn.

1. If the same need oppressed the nobility, their help would not be lacking. 2. God will help us if the emperor oppresses us. 3. If you were my guest, I would answer for your safety. 4. If we go to the Rütli (so), it will be only a short journey. 5. We might speak of our common affairs if we were one in heart. 6. When the fire-signals rise you shall see the day of liberty. 7. If the castles of the tyrants had fallen, we would have brought the joyous tidings.

10. The **auxiliaries**, haben, ſein, werden, and sometimes the modals (cf. line 256) are frequently omitted at the end of a dependent clause. Cf. lines 46, 81, 89, 172, 382, 797, etc.

11. The **present** tense is frequently used for the future in order to make a statement more emphatic, real, or vivid. Cf. lines 17, 69, 75, 594, 1405, etc.

Translate. Cf. lines 840–879. Write both ways, with the future and with the present.

1. You will long for your native mountains whenever you hear this melody. 2. If your heart is not alien, you will not remain at the imperial court. 3. If you will sell

your free soul, you will be a slave of princes. 4. They will give me my helmet and shield when my eye breaks in death. 5. You will receive your possession as a fief if you go to court.

12. The **perfect participle** after kommen and gehen expresses manner, and is to be translated by an English present participle. Cf. lines 65, 170, 220, 1468, etc.

13. The **active infinitive** with zu is often used as a predicate with passive meaning after ſein, bleiben, ſcheinen, ſtehen; likewise after laſſen, but without zu. Cf. lines 135, 274, 1552; 78, 136, 141, etc.

Translate.

1. That is to be expected (erwarten). 2. The crossing is not to be ventured (wagen). 3. He seems to be speaking. 4. Does he cause you to be bound (binden)? 5. He caused the father to be summoned (fordern).

14. Concessive clauses. The concessive idea in a condition is expressed by wenn . . . auch, wenn . . . gleich, wenn . . . ſchon, ob . . . auch, wie . . . auch, obgleich, obſchon, obwohl, and the dependent order; or by a simple inversion with a following gleich or auch or ſchon. In a clause of condition with concessive idea the subjunctive is generally used, but the indicative is often found. Cf. lines 1118, 1119, 1121, 1924, 3112, etc. But auch is sometimes omitted. Cf. lines 473, 1158.

Translate. Cf. lines 869–913.

1. Even though we were stubborn and obstinate we would strive in vain against the king. 2. God will protect us even though the emperor will not help us. 3. Even if the crown goes from family to family, it is prudent to join oneself to a mighty chieftain. 4. Though you must live in

Lucerne, the emperor's power will be over you. 5. Whether we risk our lives or not, it will be cheaper to buy freedom than servitude at such a cost. 6. They will come though we are determined not to allow it. 7. Let this be your pride, to be called the chief of a free people, even though this people is a people of shepherds.

APPENDIX D.

Fragen zur Übung im Deutschen.

Erster Aufzug, Erste Scene.

1. Wo ist der Vierwaldstättersee? 2. Warum hat er diesen Namen? 3. Wie lang, breit und tief ist er? 4. Wo spielt diese Scene? In welchem Kanton? 5. Beschreiben Sie was Sie auf der Bühne sehen. Im Vordergrunde? Im Hintergrunde? Auf dem Wasser? Auf dem Ufer? Auf der anderen Seite des Sees? 6. Was ist der Kuhreihen und wozu dient er? 7. Was erzählt das Lied des Fischerknaben? Wo ist er? Was tut er? Was hört er? Was ruft aus den Tiefen? Was geschah ihm? 8. Was singt der Hirte? Wo ist er? Wohin will er gehen und warum? Wann wird er wieder kommen? Was geschieht im Frühling? Warum fließen die Brünnlein wieder im Mai? 9. Worüber singt der Alpenjäger? Wie ist es auf den Bergen? Was kann man auf den Bergen sehen? Was sieht man von den Bergen unter den Wolken? 10. Warum glaubt Ruodi, daß ein Sturm im Anzug ist? 11. Warum fressen die Schafe mit Begierde Gras? 12. Wie weiß Kuoni daß das Vieh sich nicht verlaufen hat? 13. Warum hat die Lisel ein Band um den Hals? 14. Was würde die Kuh tun, wenn Kuoni ihr das Band nehmen würde? 15. Wie weiß Werni daß die Gemsen Vernunft haben? 16. Warum ist Wernis Beruf gefährlicher als Kuonis? 17. Warum hat es Baumgarten so eilig? 18. Wer verfolgt ihn? 19. Warum setzt Ruodi den Baumgarten nicht sogleich über den See? 20. Was hatte Baum-

garten getan? 21. Warum will Ruodi den Baumgarten nicht über den See setzen? 22. Wie weit ist das Rettungsufer? 23. Warum ruft Ruodi den Tell auf, zu zeugen ob die Fahrt zu wagen sei? 24. Warum rettet Tell den Baumgarten? 25. Wie meint Kuoni sein Meister Steuermann? 26. Warum schämt sich Ruodi nicht, weil er nicht tun darf, was Tell jetzt tut? (164.) 27. Was wollen die Reiter? 28. Wie verspottet Werni die Reiter? (175–176.) Warum darf er es tun? 29. Wie büßten die Schweizer dafür, daß Baumgarten gerettet ist?

Themen zum Aufsatzschreiben. Die Geschichte Baumgartens. Tell, ein Held.

Erster Aufzug, Zweite Scene.

30. In welchem Kanton ist Steinen? 31. In welcher Richtung ist Steinen von Treib? 32. Beschreiben Sie, was wir auf der Bühne sehen. 33. Wo ist Luzern? 34. Worüber sprechen die zwei Männer? 35. Was ist Pfeifers Rat? 36. Warum will Pfeifer nicht länger bleiben? 37. Welche Hoffnung gibt er daß es sich im Lande ändern kann? 38. Was dürfen die Schweizer nicht tun, wenn sie frei bleiben wollen? 39. Warum ist Stauffacher so kummervoll? 40. Warum betrachtet ihn Gertrud schweigend? 41. Was hatte sie schon lange bemerkt? 42. Warum darf sie die Hälfte seines Grams fordern? 43. Warum sollte Stauffacher glücklich sein? 44. Beschreiben Sie Stauffachers Haus. 45. Warum hielt der Vogt wundernd vor Stauffachers Hause an? 46. Warum ritt er zornig von dannen? 47. Was hatte er gedroht zu tun? 48. Warum durfte Gertrud ihrem Manne ein redlich Wort sagen? 49. Warum

hatte der Vogt einen Groll auf Stauffacher? 50. Vergleichen Sie Stauffacher und Geßler. Wie reich war jeder? Wie frei war jeder? 51. Was ist Gertruds Rat? 52. Warum glaubt sie daß die Leute in Unterwalden und in Uri ihnen helfen werden? 53. Wie nimmt Stauffacher ihren Rat an? 54. Warum will er nichts tun? 55. Was fürchtet Stauffacher, das geschehen wird, wenn das Volk es wagen würde, in den Kampf mit Österreich zu gehen? 56. Was wird der Kaiser tun, wenn die Schweizer ihm widerstehen? 57. Warum fürchtet Stauffacher den Krieg? (315, 319, 322.) 58. Was sagt Gertrud dazu? (316, 320, 328.) 59. Warum entschließt sich Stauffacher, nach Uri zu gehen? 60. Vom wem kann er Hilfe hoffen? 61. Was soll Gertrud tun, während er in Uri ist? 62. Warum hat Tell den Baumgarten zu Stauffacher gebracht? (351.)

Themen. Geßler, der Tyrann. Gertrud, eine Heldin.

Erster Aufzug, Dritte Scene.

63. Wo ist Altorf? In welcher Richtung von Steinen? In welchem Kanton? 64. Beschreiben Sie was wir auf der Bühne sehen. Wer ist da beschäftigt? Was tun sie? Wie weit ist die Feste gediehen? 65. Warum treibt der Fronvogt die Arbeiter? 66. Was für ein Mann ist er? 67. Warum arbeiten die Gesellen nicht gern? 68. Warum wurde die Feste gebaut? 69. Was denkt der Fronvogt von dem Volk? (361.) 70. Wozu glaubt er, daß das Volk anstellig ist? 71. Wie spricht der Fronvogt Zeile 370? 72. Wie sprechen die Gesellen „Zwing Uri" (372) und warum lachen sie? 73. Wo haben wir Stauffacher und Tell zuletzt gesehen? 74. Warum sind sie hier? 75. Warum wünscht Stauffacher,

er hätte nie gelebt? 76. Warum nennt Stauffacher Uri das Land der Freiheit? 77. Wie stark ist die Feste gebaut? 78. Was ist das Haus der Freiheit wovon Tell spricht? 79. Ist es wahr, was er sagt? Wie? 80. Was verkündigt der Ausrufer? Wo soll der Hut aufgerichtet werden? Wessen Hut ist es? Was sollen die Leute tun? Wenn einer nicht tut, was der Vogt verlangt, was wird der König tun, ihn zu strafen? 81. Warum lacht das Volk laut auf? 82. Wie wußte Erster Gesell daß dies der Hut von Österreich ist? 83. Wie könnte der Hut das Land an Österreich verraten? 84. Warum will Tell fortgehen? 85. Warum will Stauffacher ihn nicht gehen lassen? 86. Warum glaubt Tell daß die Gefahr nicht so groß ist? (422.) 87. Warum werden die Feuer ausgelöscht, wenn der Föhn kommt? 88. Was glaubt Tell, daß das Volk tun soll? 89. Warum will Tell nicht mit Stauffacher und anderen zusammenstehen? 90. Will er nichts tun für sein Vaterland? Was? 91. Warum laufen die Leute plötzlich zusammen? 92. Wer ist Berta? 93. Warum wirft sie ihr Geschmeide unter das Volk? 94. Was denkt der Meister von ihr?

Themen. Geßlers Hut und die Schweizer. Des Schieferdeckers Tod.

Erster Aufzug, Vierte Scene.

95. Wo ist Fürsts Haus? 96. Haben wir schon von Fürst gehört? (334.) Was wurde von ihm gesagt? 97. Warum ist Fürst erschrocken? 98. Was will Melchtal von ihm erfahren? 99. Warum war Melchtal hier verborgen? Was wollte der Bube des Vogts tun? Warum wollte er es tun? Warum wollte der Vogt den Melchtal strafen? Warum über-

nahm Melchtal der gerechte Zorn? Was hat Melchtal getan? 100. Was fürchtet Melchtal jetzt? 101. Warum haßt der Vogt den Vater Melchtals? 102. Was will Melchtal jetzt tun? 103. Was denkt Fürst von der ganzen Sache? 104. Was ist sein Rat? Warum will er Melchtal nicht gehen lassen? 105. Warum waren die Vögte so stark? (497.) 106. Warum fürchtet Fürst die Tür zu öffnen? 107. Wie viel hatten sich die Zeiten in der Schweiz geändert? (505–506.) 108. Warum erstaunte Fürst, als er Stauffacher sah? 109. Warum freute er sich, ihn zu sehen? (512.) 110. Worüber sprechen die zwei Männer? 111. Was haben sie einander zu erzählen? Wie wird Schwyz bedrängt? Wie, Uri? Wie, Unterwalden? 112. Erzählen Sie die Geschichte von Heinrich von der Halden. Was für ein Mann war er? Wie hat ihn Landenberg bestraft? Warum? Warum kann der Mann nicht mehr sehen? Was muß er jetzt tun? 113. Was will Melchtal jetzt tun? 114. Warum kann er nichts gegen den Vogt tun? (624–626.) 115. Was gedenkt Melchtal zu tun? Wohin will er gehen? Was will er dort tun? Wie weiß er, daß die Hirten ihm helfen werden? 116. Wie verteidigt sich ein Hirsch? Eine Gemse? Ein Pflugstier? 117. Warum mußte Melchtal in der Landsgemeinde schweigen? 118. Warum sollten Fürst und Stauffacher ihm helfen? (671–674, 679–682.) 119. Wie waren Fürst und Stauffacher in gleicher Mitschuld und Verdammnis mit Melchtals Vater? 120. Warum will Fürst mit Sillinen und Attinghausen zu Rate gehen? 121. Warum will Melchtal das nicht tun? 122. Was ist Fürsts Vorschlag? (705–707.) 123. Warum will Fürst den Melchtal nicht nach Unterwalden senden? 124. Warum geht Melchtal dennoch? 125. Wer ist der Alzeller und warum soll er nach Nid dem Wald? In welchem

Kanton ist Alzellen? 126. Warum dürfen die Männer nicht in Brunnen zusammenkommen? 127. Wo ist das Rütli? 128. Warum ist das Rütli der beste Platz wo sie mit einander beraten können? 129. Warum reichen sie einander die Hände? 130. Wann werden die Feuerzeichen von Alp zu Alp flammen?

Themen. Heinrich von der Halden und sein Sohn. Die Tyrannei der Vögte und die Schweizer.

Zweiter Aufzug, Erste Scene.

1. Wo ist Attinghausens Edelhof? 2. Was ist ein Freiherr? Ein Edelhof? 3. Beschreiben Sie was wir auf der Bühne sehen. Das Zimmer. Der Freiherr. Die Knechte. 4. Haben wir schon von Attinghausen gehört? Was wurde von ihm gesagt? 5. Wie alt ist er? 6. Womit beschäftigte er sich in seiner Jugend? 7. Was kann er jetzt tun? 8. Was erwartet er bald zu sein? 9. Wie steht er zu dem Land und dem Volk? 10. Warum haben die Knechte Rechen und Sensen? 11. Was wissen wir schon von Kuoni? Warum ist er hier? 12. Wer ist Rudenz? 13. Warum ist er in Ritterkleidung? (770.) 14. Was ist der Frühtrunk? 15. Warum trinkt Attinghausen mit den Knechten? Warum will Rudenz es nicht tun? 16. Wie weiß Attinghausen, daß Rudenz in die Herrenburg will? 17. Besuchte Rudenz seinen Oheim oft? 18. Warum hat Rudenz es so eilig? 19. Wie entschuldigt sich Rudenz? War es die Wahrheit, was er sagte? 20. Was bedeutet es, daß Rudenz eine Pfauenfeder und einen Purpurmantel trägt? 21. Wie steht Rudenz zu Land und Volk? 22. Wie könnte das Land des Dranges los werden?

23. Was verhindert die Waldstätte an Östreich zu schwören? (806–807, 897–898.) 24. Was, meint Rudenz, solle der höhere Stolz von einem Edelmanne fordern? (816–817.) 25. Was, meint Rudenz, solle ein Edelmann nicht wollen? (818, 819.) 26. Was hat Rudenz vergiftet? (824–825.) 27. Was wird Rudenz tun müssen, wenn er in der Heimat bleibt? (828, 829, 837–838.) 28. Was könnte er tun unter Habsburgs Fahnen? 29. Wie, sagt Attinghausen, wird es Rudenz am Hof des Königs ergehen? (842–843, 844–846, 851.) 30. Was wird Rudenz werden, wenn er dem König dient? 31. Was kann Rudenz sein, wenn er bei den Seinen bleibt? (856.) 32. Warum werden Helm und Schild mit Attinghausen begraben werden? 33. Warum werden die Schweizer dem König vergebens widerstehen? 34. Wie mächtig ist der König? 35. Warum sollen die Schweizer sich nicht dem Reich, sondern Östreich anschließen? Was tun die Kaiser oft? (885.) Welchen Gewinn hat man wenn man dem mächtigen Erbherrn dient? (892.) 36. Wofür haben die Väter gestritten? 37. Was tut der König in Luzern? 38. Was wird der König in Uri tun, wenn die Urner sich ihm unterwerfen? 39. Was soll Rudenz Stolz sein? (917.) 40. Was wird Rudenz in der fremden Welt werden? (926.) 41. Was ist der wirkliche Grund, warum Rudenz auf der Seite Östreichs steht? 42. Haben wir schon von Berta gehört? Was wissen wir von ihr? 43. Warum will Attinghausen nicht länger leben?

Themen. Der alte und der junge Adel. Rudenz und Attinghausen.

Zweiter Aufzug, Zweite Scene.

44. Wo ist diese Wiese? Was wissen wir davon? (Man sehe 724–731.) 45. Beschreiben Sie was wir auf der Bühne sehen. Im Vordergrund. Im Hintergrund. Über dem Wasser. Das Mondlicht. 46. Warum kommt Melchtal zuerst und nicht Fürst? 47. Wie weiß Melchtal, daß er am Ziel ist? 48. Wie viel Uhr ist es? Wie wissen wir das? 49. In welcher Richtung ist die Waldkapelle? 50. Warum läutet das Mettenglöcklein? 51. Warum machen sie ein Feuer? 52. Wie müssen die Männer aus Schwyz kommen? Warum? 53. Was bedeutet der Regenbogen? Was lesen wir in der Bibel darüber? 54. Warum säumen die Urner am längsten? 55. Wen hatte Melchtal gesehen? Woran hatte er gedacht? 56. Was sagt Stauffacher dazu? 57. Wie kam Melchtal nach Unterwalden? 58. Wie war der Weg dahin? Wo ist er eingekehrt? Was mußte er trinken? 59. Wie haben ihn die Hirten empfangen? Warum? 60. Was waren sie bereit zu tun? 61. Wie fand Melchtal seinen Vater? 62. Warum weinte Melchtal nicht, als er seinen Vater sah? (1041.) 63. Warum fand Melchtal überall den gleichen Haß der Tyrannei? 64. Wo und wie hat er den Landvogt gesehen? (1062, 1063.) 65. Warum hat er den Landvogt nicht erschlagen, wie er geschworen hatte? (1064.) 66. Warum war der Name Winkelried nicht unbekannt? 67. Was sind eigne Leute? 68. Warum verachtet Stauffacher eigne Leute nicht? (1085.) 69. Warum sind Reding und Meier hier Freunde? 70. Wie wissen alle, daß die Urner jetzt ankommen? 71. Wie zeigt der Pfarrer, daß er ein treuer Hirte ist? (1093–1094.) 72. Warum kommen diese Männer in der Nacht zusammen? 73. Wie sind sie wie

die Mörder? 74. Warum kommen die Mörder in der Nacht zusammen? 75. Was schlägt Rösselmann vor? 76. Was war ungesetzlich in der Versammlung? (1117, 1119, 1121.) 77. Warum tagen sie dennoch? (1118, 1120, 1122.) 78. Warum stehen die Unterwaldner zurück? (1131.) 79. Wie entscheidet Rösselmann den Wettstreit? Was sind seine Gründe? (1133, 1134, 1136.) 80. Warum kann Ulrich nicht Landesammen sein? 81. Warum wird Reding gewählt? (1143.) 82. Wodurch wird der Platz des Ammanns bezeichnet? 83. Wie stehen die anderen um ihn? 84. Was schwört Reding? 85. Wo wohnten die Väter der Schweizer? 86. Warum waren sie in dieses Land gekommen? 87. Wie fanden sie das Land? 88. Warum beschlossen sie hier zu bleiben? 89. Warum hatten sie manchen sauren Tag? 90. Welche drei Städte bauten sie? In welchen Kantonen sind diese Städte? 91. Wodurch unterscheiden sich die Schweizer von den anderen Völkern im Land? 92. Warum wählten die Schweizer des Reiches Schutz und Schirm? (1216–1222.) 93. Warum gingen die Schweizer nach Welschland mit dem Kaiser? 94. Wie wurde das Schweizerland regiert? (1232, 1234, 1235–1239.) 95. Was ist Einsiedeln? Wo ist es? 96. Warum versagten die Schweizer einmal dem Kaiser Gehorsam? Was war der Streit zwischen den Schweizern und dem Kloster? Was hatte der Kaiser dem Abt gegeben? Wem wollte der Kaiser das Recht geben? Warum nahmen die Schweizer seinen Richterspruch nicht an? 97. Warum gehört das Land den Schweizern? (1260–1263, 1264–1265, 1266–1269, 1270.) 98. Wann darf man der Güter höchstes verteidigen? (1276–1277, 1282–1285.) 99. Was ist der Güter höchstes? 100. Meint Rösselmann seinen Vorschlag im Ernst? 101. Wie nehmen die Männer

seinen Vorschlag an? 102. Was soll das erste Landesgesetz sein? Warum? (1311.) 103. Warum war Hunn zu Rheinfeld an des Kaisers Pfalz? 104. Wen fand er da? 105. Warum waren diese alle freudig, als sie heimgingen? 106. Was ließ der König dem Hunn sagen? 107. Wer war Herzog Hans? 108. Warum weinte er? Was hatte der König nicht für ihn tun wollen? 109. Welchen Schluß zieht Auf der Mauer daraus? (1349–1350.) 110. Was beschließen die Schweizer zu tun? (1367–1369.) 111. Wie hoffen sie, das Land ohne Blut zu befreien? (1373, 1379–1380.) 112. Was muß zuerst getan werden? (1385.) 113. Warum dürfen sie nicht lange säumen? (1387, 1391–1392.) 114. Was beschließen sie endlich zu tun? Wie werden sie Sarnen nehmen? Wie, Roßberg? 115. Warum stimmen nicht alle für diesen Vorschlag? 116. Wie soll der Landsturm aufgeboten werden? (1421–1422.) 117. Warum fürchten sie Geßler am meisten? (Drei Gründe.) 118. Was ist Baumgarten bereit zu tun? 119. Wie wissen sie daß der Morgen kommt? 120. Was ist der Eid des neuen Bundes? 121. Warum erheben sie drei Finger? 122. Was soll jeder tun bis zum Tag des Herrn? (1454, 1457, 1458.) 123. Was soll keiner tun? (1462, 1463.) 124. Was bedeutet die aufgehende Sonne?

Themen. Wie die Schweizer in das Land kamen. Melchtal in Unterwalden.

Dritter Aufzug, Erste Scene.

1. Wo wohnt Tell? In welcher Richtung und wie weit von Altorf? 2. Beschreiben Sie was wir auf der Bühne sehen. Das Haus. Tell, Hedwig und die Kinder. Was jeder tut.

3. Warum kommt Walter zum Vater? 4. Warum hilft ihm Tell nicht? 5. Worüber beklagt sich die Mutter? 6. Was sagt Tell dazu? 7. Welche Gefahren drohen dem Alpenjäger? (1497–1499, 1499–1500, 1502–1504.) 8. Warum schreckt der Berg den Tell nicht? 9. Wie lang ist, auf Jahr und Tag? 10. Wo will Tell hin? Will er zu seinem Vater? 11. Warum fürchtet Hedwig daß Tell auf etwas Gefährliches sinnt? (1517–1519, 1525.) 12. Warum nimmt Tell seine Armbrust mit? 13. Warum glaubt Tell, daß er Geßler nicht sehen wird? 14. Warum haßt Geßler den Tell? (1544.) 15. Beschreiben sie das Zusammentreffen Tells mit Geßler. Wo sie einander sahen. Was Geßler wohl dachte. Was Tell tat und sagte. 16. Was wird Geßler nie vergeben? 17. Warum nennt Hedwig den Wilhelm ihr liebes Kind? (1583.)

Thema. Tell zu Hause.

Dritter Aufzug, Zweite Scene.

18. Wo spielt diese Scene? 19. Beschreiben Sie was wir auf der Bühne sehen. 20. Warum folgt Rudenz der Berta? 21. Warum fürchtet er keinen Zeugen hier? 22. Warum waffnet Berta ihre Blicke mit finstrer Strenge? 23. War Rudenz der einzige, der um Berta warb? 24. Was kann er ihr nicht geben? (1601.) 25. Warum glaubt Berta nicht an seine Liebe und Treue? 26. Was sind seine nächsten Pflichten? 27. Warum war er erstaunt, ihren Vorwurf zu hören? 28. Warum will sie eher ihre Hand dem Geßler geben? 29. Was sind die schöneren Pflichten für ein edles Herz? (1615–1616.) 30. Warum liebt Berta das Volk? Haben wir das schon gewußt? (448 ff.) 31. Was, in ihrer

Meinung, soll Rudenz tun? (1651, 1652, 1653, 1654, 1659–1660.) 32. Warum fürchtet Rudenz, dem Kaiser zu widerstehen? 33. Was will der König mit Berta und mit ihrem Erbe tun? (1664–1666, 1668.) 34. Warum freut sich Rudenz, daß er sein Glück in der Heimat finden kann? (1694–1697.) 35. Warum nennt Berta die Schweiz, der Unschuld Land? (1702, 1703, 1704.) 36. Warum soll Rudenz für das Vaterland kämpfen? (1729–1731.)

Thema. Berta gewinnt Rudenz für sein Vaterland.

Dritter Aufzug, Dritte Scene.

37. Beschreiben Sie was wir auf der Bühne sehen. Im Vordergrunde. Im Hintergrunde. Den Bannberg. Den Hut auf der Stange. Frießhard und Leuthold. 38. Warum ist der Anger wie verödet? 39. Was tut das Gesindel? 40. Warum machen rechte Leute den langen Umweg? 41. Warum meinte Frießhard, einen guten Fang zu tun? 42. Was hat Rösselmann getan? Warum? (1751.) 43. Was für ein Mann ist Frießhard? Leuthold? (1744, 1761–1762, 1763–1764.) 44. Warum darf man die Bäume auf dem Bannberg nicht fällen? Wie erklärt es Walter? (1772, 1774–1775.) Wie, Tell? (1782–1785.) 45. Beschreiben Sie das Land wo keine Berge sind? 46. Warum will Walter dort wohnen? (1797.) 47. Warum will Tell nicht dort wohnen? (1802, 1804, 1806, 1810.) 48. Erzählen Sie weiter, wie Tell verhaftet wird, was er tut und sagt, was die anderen tun und sagen. (1817–1853.) 49. Beschreiben Sie, wie Geßler eintritt. 50. Warum hat er einen Falken? 51. Was muß Tell tun? Warum wählt Geßler diese Strafe für Tell? (1882–1886.) 52. Was wird geschehen wenn er es nicht tut? (1889, 1899.)

53. Warum will Tell den Apfel nicht schießen? 54. Wie erklärt Berta den Befehl Geßlers? (1910–1911, 1922–1929.) 55. Wodurch will Fürst den Tell retten? (1945.) 56. Warum fürchtet sich Walter nicht? 57. Was will Walter, daß sein Vater dem Vogt zeigen soll? (1963, 1965.) 58. Warum hatte Geßler an diese Strafe gedacht? (1972–1973, 1975–1977, 1978–1979.) 59. Was tut Tell während die anderen sprechen? 60. Warum darf Rudenz jetzt reden? (1798–1799, 2000, 2002, 2008–2009.) 61. Warum darf Rudenz dem Vogt widersprechen? (2022–2028.) 62. Warum winkt Geßler den Reisigen? 63. Warum ruft Geßler den Tell zurück? (2057.) 64. Wie erklärt Tell, warum er den zweiten Pfeil aus seinem Köcher nahm? 65. Warum muß Tell ins Gefängnis? (2068.) 66. Warum hat Geßler kein Recht, Tell nach Küßnacht zu nehmen? (2075–2076.) 67. Warum tut er es dennoch? (2077, 2080.)

Themen. Tell schießt den Apfel. Rudenz spricht für sein Volk.

Vierter Aufzug, Erste Scene.

1. Wo spielt diese Scene? 2. Beschreiben Sie was wir auf der Bühne sehen. 3. Wo ist Gersau? 4. Woher ist Kunz gekommen? Was hat er dort gesehen? 5. Was erzählt Kunz dem Fischer? 6. Wer ist der Fischer? Wie wissen Sie das? 7. Warum ist Kunz hier gelandet? 8. Warum beklagt der Fischer den Tod von Attinghausen? 9. Wo will Kunz die Nacht über bleiben? 10. Warum ist an keine Abfahrt mehr zu denken? 11. Wie furchtbar ist der Sturm? (2137–2138.) 12. Warum empört sich die Natur? (2140.) 13. Wo wird geläutet? Warum? 14. Warum

ist ein Fahrzeug, das jetzt auf dem Wasser ist, in großer Gefahr? (2155, 2156, 2157–2158, 2159–2160.) 15. Wie ist der Sturm wie ein Raubtier? Was sucht das Raubtier? Der Sturm? Woran schlägt das Raubtier? Der Sturm? 16. Woran erkennt der Knabe das Schiff? 17. Worüber freut sich der Fischer? (2175–2179.) 18. Woran erinnert der Knabe den Fischer? (2182.) 19. Warum kann der Knabe das Schiff nicht mehr sehen? 20. Beschreiben Sie, wie Tell eintritt und was er tut. 21. Warum wirft er sich nieder? 22. Warum hebt er die Hände zum Himmel? 23. Erzählen Sie, wie Tell sich rettete. Die Abfahrt. Der Sturm. Die Furcht der Ruderer. Wie Tell seiner Bande los wurde. Was er tat, indem er steuerte. Tells Sprung auf die Platte. Das Schifflein auf dem Wasser. 24. Durch welche Städte wird Geßler gehen auf seiner Reise nach Küßnacht? 25. Durch welche Städte wird der Knabe den Tell führen? 26. Warum werden Tell und Geßler einander auf dem Weg nach Küßnacht nicht begegnen? 27. Was bittet Tell, daß der Fischer tun soll? Was soll er Hedwig sagen? Was, Fürst und den anderen?

Thema. Tell ist gerettet.

Vierter Aufzug, Zweite Scene.

28. Beschreiben Sie den Freiherrn. 29. Was tun die Freunde, die um ihn sind? 30. Wie weiß Stauffacher, daß Attinghausen noch nicht tot ist? 31. Warum ist Hedwig gekommen? 32. Warum kann Fürst sie nicht trösten? 33. Warum tadelt Hedwig ihren Mann? 34. Wie entschuldigt ihn Fürst? 35. Was kann Hedwig nie vergessen? 36. Was sieht sie immer? 37. Womit tadelt sie Tells

Freunde? Baumgarten? 38. Warum haben Tells Freunde ihm nicht helfen können? 39. Wo glaubt Hedwig, daß Tell jetzt ist? 40. Warum weiß sie nicht, daß er gerettet ist? 41. Was fürchtet sie? 42. Womit vergleicht sie Tell? Wie? 43. Wen will Attinghausen sehen und warum? 44. Womit tröstet ihn Fürst? 45. Wie weiß Attinghausen, daß er im Sterben liegt? 46. Worüber klagt Attinghausen? (2388–2390.) 47. Warum erzählt ihm Fürst von dem Rütli Bund? (2391.) 48. Erzählen Sie die Geschichte von Arnold von Winkelried? 49. Was verspricht Rudenz? (2467–2470.) 50. Warum will Melchtal ihm die Hand nicht reichen? 51. Warum tut er es dennoch? (2485–2486.) 52. Warum hält Rudenz einen Augenblick inne? (2500.) 53. Was weiß er? Warum hat er geschwiegen? 54. Warum will Rudenz nicht bis zum Christfest warten? 55. Warum darf er gleich handeln? (2514.) 56. Warum glaubt Rudenz, daß die Schweizer ihm helfen werden? (2536.) 57. Wie kann Berta befreit werden? (2543–2544.) 58. Warum ist Melchtal bereit Rudenz zu folgen? (2549.) 59. Was sollen die anderen tun, wenn sie die Feuerzeichen sehen? (2558–2559.)

Vierter Aufzug, Dritte Scene.

60. Wo ist Hohle Gasse? 61. Beschreiben Sie den Platz. 62. Warum muß Geßler durch diese Gasse gehen? 63. Warum ist Tell hier? 64. Warum ist die Gelegenheit günstig? (2563, 2564, 2565.) 65. Was hatte Tell bis jetzt immer gejagt? 66. Was hatte seine Gedanken verwandelt? 67. Warum muß Tell den Vogt umbringen? (2577–2579, 2584-2587.) 68. Was ist die heil'ge Schuld, die er bezahlen will? 69. Was hatte der König dem Vogt nicht erlaubt zu

tun? (2594–2595.) 70. Warum nennt Tell den Pfeil, ein Bringer bittrer Schmerzen? 71. Warum ist der Pfeil Tells teures Kleinod und höchster Schatz? 72. Warum wünscht Tell, daß die Bogensehne fest halte? (2608.) 73. Wer geht vorüber? 74. Was ist ein Kaufmann? Warum ist er sorgenvoll? 75. Wohin geht der Pilger? Warum? Was bedeutet, leicht geschürzt? 76. Was ist ein Säumer? Woher kommt und wohin geht er? 77. Woran denkt jeder? 78. Warum freuten sich Tells Kinder sonst, wenn er wiederkam? 79. Was hat er ihnen gebracht? 80. Warum leimt sich der Jäger mit seinem Blut an Fels oder glatte Wand? 81. Was ist ein Flurschütz? 82. Was erzählt Stüssi? 83. Wie viel ist zehn Senten? 84. Warum will Tell nicht mit zum Hochzeithaus? 85. Erzählen Sie die Geschichte von dem Ritter und den Horniſſen. 86. Was bedeuten diese Zeichen? (2676.) 87. Hat Tell immer geglaubt was er sagt, 2682–2683? (Man sehe, 428.) 88. Was will Armgard? 89. Woran wird Frießhard sein Lebtag denken? (2699.) 90. Worüber sprechen Geßler und Rudolf? Worauf muß Geßler denken? Was darf er nicht tun? Warum hat Geßler den Hut in Altorf aufgesteckt? (2719–2720.) Warum muß sich das Volk unterwerfen? (2728–2729.) 91. Was ist ein Wildheuer? 92. Um was bittet Armgard? 93. Wie zeigt Geßler, daß er zornig ist? (2760–2761.) 94. Was ist eine Waise? 95. Warum sind keine Knechte da? 96. Woher kam der Pfeil? 97. Warum will niemand Geßler helfen? 98. Warum nennt Stüssi die barmherz'gen Brüder, Raben?

Thema. Geßlers Tod.

Fünfter Aufzug, Erste Scene.

1. Warum brennen die Signalfeuer? 2. Wer hatte sie angezündet? Warum? (2556–2559.) 3. Wie heißt das Tyrannenschloß? 4. Warum will Fürst noch warten? 5. Warum warten die Leute nicht? (2855, 2857–2858.) 6. Was tun sie? 7. Was erzählt Melchtal? (2865–2866, 2871.) 8. Erzählen Sie wie Berta gerettet wurde. 9. Warum hat Melchtal geholfen, sie zu retten? (2890–2891.) 10. Warum wurden Rudenz und Melchtal feste Freunde? 11. Warum hat Melchtal den Landenberg nicht umgebracht? (2912–2913.) 12. Was mußte Landenberg versprechen? 13. Warum bewahren die Schweizer den Hut? 14. Was fürchtet Fürst? (2928–2930.) 15. Warum kann der Kaiser ihnen nichts tun? (2934, 2936.) 16. Erzählen Sie, wie der Kaiser ermordet wurde. 17. Wie steht es jetzt im Lande? (2990–2995.) 18. Was für eine Frau ist Agnes? Was will sie tun? 19. Was bedeutet, sich im Maitau baden? 20. Wo sind die Mörder? 21. Was will die Königin von den Schweizern? (3041–3047.) 22. Warum weigern sich die Schweizer der Königin Wunsch zu erfüllen? 23. Was schlägt Stauffacher vor? (3085.) Warum?

Thema. Der Kaiser und Herzog Hans.

Fünfter Aufzug, Zweite und Dritte Scenen.

24. Beschreiben Sie das Zimmer? 25. Warum ist Hedwig so glücklich? 26. Warum ladet sie den Mönch ein, ins Haus zu kommen? (3100.) 27. Warum glaubt sie, daß er kein Mönch ist? (3121.) 28. Warum eilt Hedwig nicht hinaus mit den Knaben, um Tell zu grüßen? 29. Wo ist

Tells Armbrust? Warum hat Tell sie nicht mitgebracht? (3139.) 30. Wie weiß Tell, wer der Mönch wirklich ist? 31. Warum hoffte Parricida, bei Tell Erbarmen und Hilfe zu finden? (3151–3155.) 32. Was ist der Unterschied zwischen Tells Tat und Parricidas? (3175 ff., 3184.) 33. Warum will ihm Tell dennoch helfen? (3191–3192.) 34. Was machte Parricida unglücklich? (3199–3202.) 35. Warum vermeidet er die offnen Straßen? (3211–3212.) 36. Wie muß er leben? (3213, 3214, 3216–3219.) 37. Warum kann er nicht bei Tell bleiben? (3229.) 38. Wohin schickt ihn Tell? Warum? (3235.) 39. Wie kann Parricida den Weg finden? (3245–3246.) 40. Warum wurden die Kreuze errichtet? 41. Was soll Parricida bei jedem Kreuze tun? 42. Wann kommt Parricida in ein heitres Tal der Freude? (3255, 3258.) 43. Wo wird Parricida Abschied von der deutschen Erde nehmen? 44. Warum muß Parricida fort? 45. Wer kommt? 46. Wie wird Tell empfangen? 47. Was heißen sie ihn? Warum? 48. Was tut Berta? Rudenz? 49. Warum erklärt Rudenz alle seine Knechte frei?

Thema. Tell, kein Mörder.

VOCABULARY.

In nouns the genitive is indicated when it differs from the nominative. A dash (—) indicates that the plural is like the singular; ¨e, ¨er, that the stem has the umlaut in the plural, with these letters added.

For words used both as adjective and adverb only the adjective meaning is given, except where adverbial meanings seem desirable.

The principal parts of strong verbs only are given. In separable compounds, the dash indicates that the prefix appears as a separate word, the hyphen that it is joined directly to the participle. Verbs not marked *tr.* are intransitive. Verbs that use ſein as auxiliary are marked with an asterisk, *.

Cognates are indicated by SMALL CAPITALS.

Numerals refer to lines. For list of abbreviations, see page 184.

A

ab, *adv. and sep. pref.*, OFF, away, down.

ab'brechen, brach –, -gebrochen, *tr. and intr.*, to stop, BREAK OFF, stop short.

ab'drücken, *tr.*, to let fly, discharge, shoot.

a'ber, *conj.*, but, however, anyway.

ab'fahren,* fuhr –, -gefahren, to sail away, depart, set sail, set out.

Ab'fahrt, die, –en, sailing away, departure, setting sail.

Ab'fall, der, –s, ¨e, desertion, betrayal, defection, revolt.

ab'fallen,* fiel –, -gefallen, to FALL OFF, turn traitor, desert (von) the cause of, *line 945*.

ab'finden, fand –, -gefunden, *tr.*, to satisfy, indemnify, put off, compensate (for).

ab'führen, *tr.*, to lead away, conduct, convey.

ab'gehen,* ging –, -gegangen, to go away, withdraw, exit *or* exeunt, leave (the stage); der Ab'gehende, *S.D.*, *line 1584*, the departing one.

ab'gewinnen, gewann –, -gewonnen, *tr.*, recover; to win *or* gain from (*dat.*).

Ab'grund, der, –es, ¨e, abyss, precipice, chasm.

ab'holen, *tr.*, to take away, bring away, fetch from, go and get.

ab'laufen,* lief –, -gelaufen, to run away, run down; deine Uhr ist abgelaufen, your hour has come; *cf. note, line 2567.*

ab'mähen, *tr.*, to MOW OFF, mow, cut off.

ab'messen, maß –, -gemessen, *tr.*, to measure off, survey, survey and allot (*899*).

ab'nehmen, nahm –, -genommen, *tr.*, to take off.

ab'platten, *tr.*, to FLATTEN down, level; ab'geplattet, flat, level, flat-topped (*2253*).

Ab'rede, die, –n, agreement, counsel; Abrede nehmen, to take counsel, act in concert (*413*).

ab'reichen, *tr.* (*for the more usual* erreichen), to REACH.

Ab'scheu, der, –s, horror, loathing, abhorrence, aversion; Abscheu tragen vor, abhor (*3042*).

Ab'schied, der, –s, –e, departing, departure, farewell; Abschied nehmen, take leave (*3268*).

ab'senken, sank –, -gesunken, *reflex.*, to descend, slope.

ab'stoßen, stieß –, -gestoßen, *tr. and intr.*, to start, push off (a boat from the shore), cast off.

Abt, der, –s, ¨e, abbot.

ab'treiben, trieb –, -getrieben, *tr.*, to ward off, throw off, shake off, DRIVE OFF *or* away.

ab'trotzen, *tr.*, to extort, bully one out of; *dat. of person and acc. of thing.*

ab'trünnig, faithless (von, to), apostate, recreant.

ab'wägen, wog –, -gewogen, *tr.*, to WEIGH, consider (carefully).

ab'warten, *tr. and intr.*, to wait, wait for, wait passively (*2515*).

ab'wehren, *tr.*, to avert, ward off.

ab'weiden, *tr.*, to graze on *or* over, graze bare; abgeweidet, grazed bare.

ab'wenden, wandte –, -gewandt *or* –gewendet, *tr.*, to avert, estrange, turn away, alienate (*680*).

ab'werfen, warf –, -geworfen, *tr.*, to cast aside, to throw *or* cast off.

ach, *interj.*, ah! oh! alas!

Acht, die, –en, outlawry, ban, proscription.

ach'ten, *tr.*, to judge, think, esteem, regard, heed, have consideration for; *intr.* (*with* auf), to listen to, take notice of, attend to, heed; nichts achten, to scorn, disdain, regard as nought, despise (*2482*).

acht'geben, gab –, -gegeben, to give attention, look out, give heed, pay attention to.

acht'zig, EIGHTY.

ack'ern, *tr.*, to plow, till.

A'dam, Adam, a man's name.

A'del, der, –s, nobility, chivalry.

a'd(e)lig, noble.

A'dler, der, –s, —, eagle; imperial eagle, symbol of the Empire.

Ag'nes, die, Agnes; *cf. note to line 2997.*

Ahn, der,* –en, –en, ancestor.

grandsire, forefather, grandfather.

ah'nen, *tr. and intr.*, to forebode, anticipate, divine; ahnend, prophetic (*1690*).

Al'brecht, der, –s, Albrecht *or* Albert; *cf. note to line 908.*

all, *adj. and pron.*, ALL, any, every, each, whole; *plu.*, all the people; *collec.*, everybody, anything, everything (*1987*).

allein', *indec. adj.*, ALONE; *adv.*, alone, only, merely; *conj.*, but, however, only.

al'lerwegen, *adv.*, everywhere.

allgemein', general, common, universal, public.

allgerecht', ALL-RIGHTEOUS, altogether just, most just, merciful.

all'zu, *adv.*, altogether too, all too, too.

allzuſtraff', *adv.*, too tightly, too tensely, too far.

Alp, Alpe, die, –en, mountain pasture, mountain peak (*746*); *plu.*, the Alps.

Al'penblume, die, –n, mountain flower, Alpine flower.

Al'penglühen, das, –s, Alpine glow; *cf. note to line 596.*

Al'penjäger, der, –s, —, mountain huntsman, Alpine hunter.

Al'penroſe, die, –n, Alpine ROSE; *cf. note to line 2357.*

Al'pentrift, die, –en, mountain pasture; a Trift is an unused *or* fallow field that is left for pasture.

Al'penwaſſer, das, –s, ¨, mountain stream, Alpine brook.

Alp'horn, das, –s, ¨er, Alpine horn used by the herdsmen in the Alps; *cf. note on* Kuhreihen, *S.D., Act I, Sc. I.*

als, *conj.*, AS, than, when; *after compar.*, than; *after neg.*, but, except; *with inverted subject*, as if, as though; als wie, as.

alsbald', at once, forthwith, immediately.

al'ſo, *adv.*, as, thus, as follows; *conj.*, so, then, accordingly, therefore.

alt, OLD, ancient, former; Der Alte, the old man; Das Alte (*as collective*), the old, the established (*952*).

Al'ter, das, –s, —, age, OLD age, generation.

alt'gewohnt, OLD-accustomed, long-accustomed, traditional.

Altland'ammann, der, –es, ¨er, ex-landamman, ex-chief-magistrate.

Al'torf, das, –s, Altorf, the name of a town; *cf. note to S.D., Act I, Sc. III.*

Alt'vordern, die (*plu.*), forefathers, ancestors; *a poetic word.*

Alzel'len, das, –s, Alzellen, the name of a town; *cf. note to line 66, S.D.*

Alzel'ler, der, –s, —, an inhabitant of Alzellen; *adj.*, of Alzellen.

am, *for* an dem.

Am'mann, der, –s, ¨er, amman, chief-magistrate.

Am'monshorn, das, –s, ¨er, am-

monite; *cf. note to line 2626.*

Amt, das, –s, ¨er, office, business; was meines Amts (iſt), what is my business, what my office requires (*368, 1839*).

an, *prep. with dat. or acc., adv., sep. prefix,* on, at, by, near, by the side of, at the expense of (*774*), in, to, of, towards, against (*83, 1564*), in respect to (*445*); an . . . hin, along; an . . . vorbei, past; nun iſt's an Euch (*1323*), now it is your turn.

an'befehlen, befahl –, -befohlen, *tr.*, to order, command, enjoin (*dat.*, upon).

An'blick, der, –s, –e, sight, view.

an'blicken, *tr.*, to look at, regard, look on.

an'bringen, brachte –, -gebracht, *tr.*, to offer, present (a request), BRING forward.

an'dächtig, devout, pious.

an'der, OTHER, different, following, next, second.

än'dern, *tr. and reflex.*, to change, alter.

an'ders, *adv.*, OTHERwise, else, differently; es ſoll anders werden, it shall be remedied (*2781*).

an'dersdenkend, thinking differently, different, of different mind *or* ideas.

an'derswo, *adv.*, elsewhere.

an'fangen, fing –, -gefangen, *tr. and intr.*, to begin, commence, do.

an'fangs, *adv.*, at first, in the beginning.

an'faſſen, faßte –, -gefaßt, *tr.*, to seize, touch, grasp.

an'flehen, *tr.*, to implore.

an'führen, *tr.*, to lead, command, lead on.

an'füllen, *reflex.*, to be filled.

an'geboren, INBORN, hereditary, native, natural.

an'gehen,* ging –, -gegangen, to ascend, go up, rise (*unusual word in this sense*).

an'genehm, charming, kind, pleasant, agreeable.

An'ger, der, –s, —, field, common, an untilled piece of land covered with grass, green.

an'geſehen, respected, influential, esteemed, distinguished.

an'geſtammt, native, inherited, natural, inborn, innate (*1646*).

an'greifen, griff –, -gegriffen, *tr.*, to attempt, undertake, set about, go at, attack, make an attempt, take hold.

Angſt, die, ¨, ANXIETY, ANGUISH, worry, care; Angſt des Todes, mortal terror; *cf. note to line 91.*

angſt'befreit, FREED from fear or ANXIETY, delivered from ANGUISH.

äng'ſtigen, *tr.*, to alarm, frighten, make uneasy, worry; *reflex.*, to be troubled, live in anxiety.

ängſt'lich, ANXIOUS.

an'halten, hielt –, -gehalten, to halt; *reflex.*, to restrain oneself, check, steady oneself.

An'höhe, die, –n, height, hill, elevation.

an'hören, *tr.*, to listen to, HEAR to.

An'ker, der, –s, –, ANCHOR.

an'klagen, *tr.*, to accuse, reproach, indict.

an'klingen, klang –, -geklungen, to commence to sound, strike the ear.

an'kommen,* kam –, -gekommen, to arrive, approach, come to.

an'legen, *tr.*, to LAY ON; *intr.*, to aim (auf, at); Hand anlegen, to take hold, lend a hand, set about doing (*2814*).

an'leimen, *reflex.*, to glue oneself to, stick fast.

an'liegen, lag –, -gelegen, to concern, interest; *cf. note to line 2691.*

an'locken, *tr.*, to allure, entice, decoy.

An'mut, die, grace, charm.

an'nehmen, nahm –, -genommen, *tr.*, to accept, receive.

an'pochen, to knock (at a door).

an'rufen, rief –, -gerufen, *tr.*, to hail, call to, implore, invoke.

an'rühren, *tr.*, to touch, affect *or* move the feelings (*unusual in this sense*).

an'ſagen, *tr.*, to tell, SAY ON, speak out.

an'ſchließen, ſchloß –, -geſchloſſen, *reflex.*, to join oneself to; *tr.*, to join to.

an'ſehen, ſah –, -geſehen, *tr.*, to LOOK at *or* ON *or* upon, regard, see.

an'ſichtig, aware; anſichtig werden, to gain sight of, catch sight of (*gen.*) (*1558*).

an'ſiedeln, *reflex.*, to settle.

an'ſinnen, ſann –, -geſonnen, *tr.*, to suggest to, demand of, ask of, impute to, ascribe to.

an'ſprengen,* to ride up, gallop up *or* on.

An'ſpruch, der, –s, ¨e, claim, demand; in Anſpruch nehmen, to lay claim to, claim (*1247*).

an'ſteigen,* ſtieg –, -geſtiegen, to ascend, rise.

an'ſtellig (*dialectic for* brauchbar, tüchtig, geſchickt), fit, apt, useful, skilled in; zu nichts anſtellig, good for nothing (*362*).

an'ſtemmen, *tr.*, to push against, press against, brace.

An'teil, der, –s, –e, portion, share, lot.

Ant'litz, das, –es, –e, face, countenance.

an'treten, trat –, -getreten, *tr.*, to approach, take possession of, claim (*2833*).

an'tun, tat –, -getan, *tr.*, to DO to, show, commit, inflict (*dat.* upon); Gewalt antun, force (*2752*).

Ant'wort, die, –en, answer; Antwort geben, give satisfaction (*2028*).

an'wachſen,* wuchs –, -gewachſen, to grow on, increase, grow.

an'ziehen, zog –, -gezogen, *tr.*, to draw on, pull on, stretch.

An'zug, der, –s, ¨e, approach; im Anzug, approaching, gathering.

an'zünden, *tr.*, to set fire to, kindle, light.

Ap'fel, der, –s, ¨, apple.

Ap'felſchießen, das, –s, —, apple-shooting.

Ar'beit, die, –en, work, labor, toil.

ar'beiten, *reflex.*, to force one's way, work one's way (*169*).

Ar'beiter, der, –s, —, laborer, workman.

arg, bad, evil; das Ärgſte, the worst thing (*2259*, *2768*).

Arg'wohn, der, –s, suspicion, mistrust.

arm, poor, miserable, wretched.

Arm, der, –es, –e, ARM; in den Arm greifen, to stay *or* arrest the arm (*2180*).

Arm'bruſt, die, ¨e, crossbow.

Arm'gard, die, Armgard, a woman's name.

arm'ſelig, poor, wretched, paltry, miserable.

Arm'ſeſſel, der, –s, —, ARMchair.

Ar'mut, die, poverty.

Ar'nold, der, –s, Arnold, a man's name.

Arth, das, Arth, the name of a village; *cf. note to line 2282.*

Aſch'e, die, –n, ashes.

A'tem, der, –s, breath.

a'temlos, out of breath, breathless.

at'men, to breathe.

At'tinghauſen, das, Attinghausen, the name of a village; *cf. note, S.D., Act II, Sc. I.*

At'tinghauſen, the Baron Werner von Attinghausen; *cf. note, S.D., Act II, Sc. I.*

At'tinghäuſer, der, –s, the Baron of Attinghausen.

auch, *adv.*, also, even, too; indeed, truly, really, actually, moreover, besides; ſo . . . auch, however; was . . . auch, whatever; wenn . . . auch, even if; wer . . . auch, whosoever; wie . . . auch, wo . . . auch, wherever; auch nicht, not even, though; *for* obgleich (*1121*), although.

Au'e, die, –en, meadow, fertile plain.

auf, *prep. with dat. or acc.*, on, upon, toward, at, to, against (*259*); *sep. pref. and adv.*, UP, upon, upward, open; *interj.*, up! come on!

auf'bauen, *tr.*, to build up, erect, construct.

auf'bewahren, *tr.*, to keep, preserve.

auf'bieten, bot –, -geboten, *tr.*, to call together, summon, call up or out, call to arms.

auf'blühen,* to bloom up, grow up, begin to bloom, unfold, blossom, flourish.

auf'fahren,* fuhr –, -gefahren, to start up, flare up, fly into a passion, grow angry.

auf'finden, fand –, -gefunden, *tr.*, to discover, FIND out.

auf'fordern, *tr.*, to ask, challenge, call upon, invite, summon.

auf'geben, gab –, -gegeben, *tr.*, to give up, abandon, resign, give up as lost; aufgegeben, lost,

doomed, despairing, hopeless (*2219*).

auf'gehen,* ging –, -gegangen, to GO UP, rise, open; warm aufgehen, expand (*514*).

auf'halten, hielt –, -gehalten, *tr.*, to stop, detain, delay.

auf'hangen, hing –, -gehangen, *tr.*, to HANG UP. *The present tense of this verb is now rarely used; instead we find* aufhängen.

auf'heben, hob –, -gehoben, *tr.*, to raise up, lift, raise.

auf'hören, to stop, cease.

auf'lachen, to LAUGH out, break out laughing, laugh out loud.

Auf'lauf, der, –s, ¨e, uproar, tumult.

auf'legen, *tr.*, to LAY on, place upon, put on.

auf'lösen, *tr.*, to LOOSEN, dissolve, undo, annul.

auf'merken, to pay attention, give heed, listen carefully.

auf'merksam, attentive.

auf'nehmen, nahm –, -genommen, *tr.*, to take up, receive; cope with, compete, be a match for (*1875*).

auf'passen, to watch.

auf'pflanzen, *tr.*, to set up, hold up, fix in place, erect.

auf'rauschen,* to rush up, surge up, rise (roaring).

auf'recht, UPRIGHT.

auf'reißen, riß –, -gerissen, *tr.*, to tear open; *reflex.*, to open suddenly *or* abruptly.

auf'richten, *tr.*, to set up, raise up, put up; *reflex.*, to get up, rise.

auf'rufen, rief –, -gerufen, *tr.*, to call upon, ask, summon, appeal to.

Auf'ruhr, der, –s, –e, tumult, rebellion, sedition.

auf'rühren, *tr.*, to stir up.

aufs, *for* auf das.

Auf'satz, der, –s, ¨e, essay.

auf'schieben, schob –, -geschoben, *tr.*, to postpone, delay.

auf'schlagen, schlug –, -geschlagen, *tr.*, to lift up, cast up, raise.

Auf'schub, der, –s, delay, postponement.

auf'setzen, *tr.*, to put or place upon, set up.

auf'springen,* sprang –, -gesprungen, to SPRING UP, leap up.

Auf'stand, der, –s, ¨e, uprising, tumult, commotion.

auf'stecken, *tr.*, to put up, stick, *or* set up.

auf'stehen,* stand –, -gestanden, to get up, rise, STAND UP.

auf'tauen,* to thaw, melt.

auf'treten,* trat –, -getreten, to enter, appear.

auf'tun, tat –, -getan, *tr.*, to open; *reflex.*, to show itself, open, offer.

auf'wecken, *tr.*, to awake, rouse.

Auf'zug, der, –s, ¨e, act, raising of curtain.

auf'zwingen, zwang –, -gezwungen, *tr.*, to force upon.

Au'ge, das, –s, –n, eye.

Au'genblick, der, –s, –e, moment, instant.

au'genblicks, *adv.*, instantly.

au'genlos, sightless, eyeless.

aus, *prep. with dat.*, OUT of, from, because of; *adv. and sep. pref.*, out, over, past, at an end, no more (*2383*).

aus'breiten, *tr.*, to stretch out, extend, spread out.

auseinan'derfliehen,* floh –, -geflohen, to flee or scatter in different directions, scatter in flight.

auseinan'dergehen,* ging –, -gegangen, to separate, scatter, disperse.

auseinan'dertreiben, trieb –, -getrieben, *tr.*, to DRIVE apart, scatter, disperse.

aus'erſehen, erſah, erſehen, *tr.* (*only such forms of this verb are in use as have both the sep. and the insep. prefixes together before the verb*), to select, choose, destine.

aus'fechten, focht –, -gefochten, *tr.*, to FIGHT OUT, settle.

aus'fließen,* floß –, -gefloſſen, to FLOW OUT, cease to flow, empty; ausgefloſſen (*586*), gone dry.

aus'gehen,* ging –, -gegangen, to GO forth, proceed, start, issue.

aus'gießen, goß –, -gegoſſen, *tr.*, to pour out, empty.

aus'liefern, *tr.*, to surrender, give up.

aus'löſchen, *tr.*, to put out, extinguish.

aus'reuten, *tr.*, to ROOT up, clear away.

aus'roden, *tr.*, to ROOT up, clear away.

Aus'rufer, der, –s, —, public crier.

aus'ruhen, *tr. and intr., and reflex.*, to rest, take a rest.

aus'ſehen, ſah –, -geſehen, to look, seem, appear.

au'ßen, *adv.*, OUT, without, abroad.

au'ßer, *prep. with dat.*, without, OUT, except; außer ſich, beside oneself.

äu'ßerſt, utmost, last, extreme, outermost; das Äußerſte, extremity, the worst; zu äußerſt, far out, at the very edge, way out, prominently.

Aus'ſicht, die, –en, view, prospect.

aus'ſinnen, ſann –, -geſonnen, *tr.*, to plan, devise, contrive.

aus'ſpähen, *tr.*, to search out, SPY OUT.

aus'ſprechen, ſprach –, -geſprochen, *tr*, to say, utter, SPEAK OUT, express.

aus'ſtellen, *tr.*, to put out, station, post.

aus'ſuchen, *tr.*, to pick out, select, choose.

aus'treten,* trat –, -getreten, to step out, overflow (of water).

aus'üben, *tr.*, to exercise, do, execute; Gewalt ausüben, to do violence to.

aus'weichen,* wich –, -gewichen, to turn aside, avoid, step aside; es iſt nicht auszuweichen (*1552*), it is impossible to step aside.

aus'ziehen,* zog –, -gezogen, to go forth, set out, start out.

A'xe, der, –n, the Axenberg.

A'xenberg, der, –s, Axenberg, the

name of a mountain; *cf. note to line 2186.*

Axt, die, ¨e, ax, battle-ax (*312*).

B

Bach, der, –es, ¨e, brook, stream.

Bad, das, –es, ¨er, BATH.

Ba'den, das, –s, Baden, a town in Aargau; *cf. note to line 2669.*

ba'den, *reflex.*, to BATHE.

Bahn, die, –en, path, way, career, course. Bahn machen (*630*), force one's way.

Bah're, die, –n, BIER.

bald, *adv.*, soon, easily; bald . . . bald, now . . . now.

Bal'ken, der, –s, —, beam, timber.

Ball, der, –s, ¨e, BALL.

Bal'samstrom, der, –s, ¨e, BALMY air, healing air.

Band, das, –s, ¨er, ribbon, BAND.

Band, das, –s, –e, tie, BOND, fetter, chain.

bän'digen, *tr.*, to tame, subdue.

bang, bange, afraid, fearful, anxious.

Bank, die, ¨e, BENCH, seat.

Bann, der, –es, BAN, excommunication; *cf. note to line 2996.*

Bann'berg, der, –s, Bannberg, the name of a hill near Altorf; *cf. note, S.D., Act III, Sc. 3.*

ban'nen, *tr.*, to put under the ban, preserve (*900, 1777*); charm, enchant (*1775*).

Ban'ner, das, –s, —, BANNER.

Ban'nerherr, der, –n, –en, banneret, standard-bearer.

bar, BARE, destitute, deprived, stripped (of, *gen.*).

Bär, der, –en, –en, BEAR.

barmher'zig, merciful; Barmherzige Brüder, Brothers of Mercy; *cf. note, S.D., line 2830.*

Barmher'zigkeit, die, –en, mercy, charity, pity, compassion.

Bau, der, –s, –e, building, structure, fabric.

bau'en, *tr.*, to build, construct, rely (auf, on).

Bau'er, der, –s, *or* –n, –n, peasant, farmer, yeoman.

Bäu'erin, die, –nen, peasant woman.

Bau'ernadel, der, –s, peasant nobility.

Bau'gerüst, das, –es, –e, scaffolding.

Baum, der, –es, ¨e, tree.

Baum'garten, der, –s, Baumgarten, a man's name.

Baum'zweig, der, –s, –e, branch, TWIG (of a tree).

bebau'en, *tr.*, to cultivate, till.

bedau'ern, *tr.*, to pity, deplore, be sorry for.

beden'ken, bedachte, bedacht, *tr.*, to think over, consider, weigh, reflect on; *reflex.*, to hesitate, deliberate, stop to think; bedacht, intent (auf, on).

bedeu'ten, *tr.*, to mean, signify, beckon, give a sign, direct, make a sign (*S.D., 3280*).

bedrän'gen, *tr.*, to oppress, afflict, distress; der Bedrängte, the oppressed (one) (*140, 351*).

bedür'fen, bedurfte, bedurft, *tr. and intr.* (*with gen.*), to be in need of, require.

bedürf'tig, needy, in want.
beeift', ice-covered.
Befehl', der, –s, –e, order, command.
befeh'len, befahl, befohlen, *tr.* (*dat. of per.*), to order, command.
befeſt'igen, *tr.*, to strengthen, fortify; *reflex.*, to gain strength, establish oneself.
befin'den, befand, befunden, *reflex.*, to find oneself, be.
befleck'en, *tr.*, to stain, spot.
beflü'geln, *tr.*, to wing, speed.
befol'gen, *tr.*, to FOLLOW, pursue.
beför'dern, *tr.*, to FURTHER, follow, promote.
befrei'en, *tr.*, to FREE, rescue, deliver.
befrie'digen, *tr.*, to satisfy.
befruch'ten, *tr.*, to make fertile, fructify.
bege'ben, begab, begeben, *reflex.*, to betake oneself, go, come, happen (*2213*), (*with gen.*) renounce, give up (*1425*).
begeg'nen,* to meet, befall, happen, come to pass, use, treat (*538*), ward off (*2933*).
bege'hen, beging, begangen, *tr.*, to commit, perpetrate.
begeh'ren, *tr.*, to demand, desire, ask for, claim.
Begei'ſterung, die, inspiration, ecstasy, enthusiasm.
Begier'de, die, –n, desire, eagerness.
begin'nen, begann, begonnen, *tr.*, to begin.
beglei'ten, *tr.*, to accompany.
beglück'en, *tr.*, to bless, make happy, gladden.
begra'ben, begrub, begraben, *tr.*, to bury; ein Begrabener, one buried (*1504*).
begren'zen, *tr.*, to bound, limit, close, border.
begrü'ßen, *tr.*, to GREET; *reflex.*, to exchange greetings.
Begrü'ßung, die, –en, GREETING, salutation, welcome.
behar'ren, to continue, stand by, persist, adher (to, bei).
behaup'ten, *tr.*, to assert, maintain.
bei, *prep. with dat.*, *adv*, *and sep. pref.*, BY, near, with, among, at, in, at the house of.
beich'ten, *tr.*, to confess.
bei'de, *plu. adj.*, BOTH, two.
bei'kommen,* kam –, -gekommen, get at, affect.
bei'legen, lay to, hasten, bestir oneself (*unusual*).
beiſei'te, *adv.*, ASIDE.
Bei'ſpiel, das, –s, –e, precedent, example; ohne Beiſpiel, unparalled (*541*).
Bei'ſtand, der, –s, ¨e, support, assistance, help.
bei'ſtehen, ſtand –, -geſtanden, to help, assist, aid.
bei'zählen, *tr.*, to count among, number with.
bejam'mernswürdig, lamentable, pitiable, wretched; der Bejammernswürdige, the wretched (one) (*580*).
bekannt', known, familiar, ac-

quainted; bekannt machen, to introduce.

bekla'gen, *tr.*, to pity, lament; *reflex.*, to complain.

beklem'men, *tr.*, to afflict, grieve, oppress.

bekrie'gen, *tr.*, to make war upon.

bela'den, belud, beladen, *tr.*, to LOAD, burden.

be'leben, *tr.*, to enliven, cheer, animate.

belebt', living, animate.

belei'digen, *tr.*, to offend, insult, affront.

beloh'nen, *tr.*, to reward, enrich.

bema'len, *tr.*, to paint, decorate.

bemer'ken, *tr.*, to notice, observe, REMARK, state, record (*1215*).

bequem', comfortable, convenient.

beque'men, *reflex.*, to submit to.

bera'ten, beriet, beraten, *reflex.*, to take counsel, deliberate together.

beraub'en, *tr.*, to rob, plunder, despoil.

bereit', ready, prepared.

berei'ten, *tr.*, to prepare, get ready, make ready, work.

Berg, der, –es, –e, mountain.

ber'gen, barg, geborgen, *tr.*, to save, shelter, conceal, protect.

Berg'weg, der, –s, –e, mountain path.

Bericht', der, –es, –e, report, information.

berich'ten, *tr.*, to report, inform; berichtet, informed, skilled, posted, versed.

Bern, das, Bern, the capital of the canton Bern; *cf. note to line 2433.*

ber'ſten,* barſt, geborſten (*sometimes weak*), to BURST.

Ber'ta, die, Bertha, a woman's name; *cf. note to S.D., line 447 and line 1659.*

Beruf', der, –s, –e, calling, trade, profession.

beru'fen, of good repute, well spoken of; wohl berufen, reputable (*1082*).

beru'higen, *reflex.*, to calm oneself, become quiet.

berüh'ren, *tr.*, to touch.

beſchäf'tigen, *tr.*, to busy, employ, occupy.

Beſcheid', der, –s, –e, information, direction, answer, knowledge; Beſcheid wiſſen, to know all about a thing (*414*); zum Beſcheid werden, to give as an answer.

beſchei'den, beſchied, beſchieden, *tr.*, to destine, assign, inform.

beſchei'den, *adj.*, modest, prudent, good, honest, obedient (*3031*), discreet.

beſchei'denlich, *adv.* (*for usual* beſcheiden) (*1566*), modestly.

beſchei'nen, beſchien, beſchienen, *tr.*, to shine upon.

beſchir'men, *tr.*, to protect, defend, shield.

beſchlie'ßen, beſchloß, beſchloſſen, *tr.*, to determine, decide, resolve.

beſchrei'ben, beſchrieb, beſchrieben, *tr.*, to describe.

beſchütz'en, *tr.*, to protect, defend, guard.

Beſchütz'er, der, –s, —, protector, defender, guardian.

beſchwö'ren, beſchwor, beſchworen, *tr.*, to SWEAR to.

beſe'hen, beſah, beſehen, *tr.*, to view, examine, inspect.

beſetz'en, *tr.*, to occupy, fill, cover.

beſie'gen, *tr.*, to conquer, subdue, vanquish.

Beſin'nen, das, –s, reflection.

Beſitz', der, –es, possession.

beſitz'en, beſaß, beſeſſen, *tr.*, to possess.

beſon'der, individual, particular, special.

beſon'nen, cautious, prudent, discreet, thoughtful (*1872*); ſchnell beſonnen, with quick presence of mind (*227*).

beſprech'en, beſprach, beſprochen, *tr.*, to talk over, discuss, confer on.

beſ'ſer, *comp. of* gut, BETTER.

beſt, *superl. of* gut, BEST; die Beſten, the leaders (*1120*); das Beſte, what is best, the general good (*802*, *1629*, *2014*); the highest prize (*2649*).

beſtä'tigen, *tr.*, to confirm, ratify.

beſte'hen, beſtand, beſtanden, to last, endure, urge, insist (auf, on).

beſteh'len, beſtahl, beſtohlen, *tr.*, to STEAL from, shirk (*358*) (*poetic*).

beſtel'len, *tr.*, to appoint, tend to, till (*2680*).

beſteu'ern, *tr.*, to tax, assess.

beſtimmt', definite, fixed, set, appointed.

Beſuch', der, –s, –e, visit, call.

be'ten, to pray.

betö'ren, *tr.*, to fool, beguile, induce, fool into doing, easily induce one to do (*1415*).

betrach'ten, *tr.*, to look at, contemplate, view, examine.

beſtra'fen, *tr.*, to punish.

betrü'ben, *tr.*, to distress, trouble, grieve.

betrü'gen, betrog, betrogen, *tr.*, to deceive, delude; *reflex.*, to be deceived, be mistaken.

beu'gen, *tr.*, to bend, bow, humble; *reflex.*, to bow, submit.

Beu'te, die, booty, prey.

bewach'en, *tr.*, to guard, WATCH, shield.

bewach'ſen, *tr.*, to overgrow; bewächſt', overgrown, wooded.

bewaff'nen, *tr.*, to arm, equip.

bewah'ren, *tr.*, to keep, guard, preserve.

bewäh'ren, *tr.*, to prove, verify, show (by trial), test.

bewe'gen, *reflex.*, to move, stir, approach (*762*), agitate; bewegt', stormy.

Beweg'ung, die, –en, movement, stir, commotion.

bewei'den, *tr.*, to graze on, use as pasture, graze over.

bewei'ſen, bewies, bewieſen, *tr.*, to show, prove, do, make.

bewoh'nen, *tr.*, to inhabit.

bewun'dern, *tr.*, to admire, wonder at.

bezäh'men, *tr.*, to tame, subdue, restrain, curb.

bezeich'nen, *tr.*, to mark, point to, designate, indicate.

bezwin'gen, bezwang, bezwungen, *tr.*, to overcome, subdue, master, to do violence to, to compel (*1628*), control (*1064*, *483*).

bie'der, honest, true, trusty.

Bie'dermann, der, –es, ¨er, worthy *or* honest man.

bie'gen, bog, gebogen, *tr.*, to bend, warp, pervert (*1245*), to be subject *or* obedient to (*652*).

bie'ten, bot, geboten, *tr.*, to offer; *but often in the sense*, to offer an affront, to inflict an injury (*1259*, *1394*).

Bild, das, –es, –er, image, picture.

bil'den, *tr.*, to form, make; *reflex.*, be formed.

bil'lig, reasonable, just, right, proper

Bin'de, die, –n, bandage.

bin'den, band, gebunden, *tr.*, to BIND, tie, fetter.

bis, *prep. with acc.*, *adv. and conj.*, to, as far as, till, until; bis an, until.

Bi∫ch'of, der, –s, ¨e, BISHOP.

Bi∫ch'ofshut, der, –s, ¨e, bishop's hat, miter.

bisher', *adv.*, hitherto, heretofore.

Bit'te, die, –n, request, demand, petition, entreaty.

bit'ten, bat, gebeten, *tr.*, to ask, beg, pray; *intr.*, to ask (um, for).

bit'ter, BITTER, sharp.

bla'∫en, blies, geblaſen, *tr. and intr.*, to blow.

blaß, pale, dim.

blei'ben,* blieb, geblieben, to stay, remain, tarry; das Bleiben, staying, remaining (*611*).

bleich, pale, wan, white.

blei'chen,* to grow pale, fade, turn pale.

blen'den, *tr.*, to blind.

Blick, der, –s, –e, look, glance, view, sight, prospect, vista.

blick'en, to look, glance, gaze.

blind, BLIND.

Blitz, der, –es, –e, lightning, flash.

blitz'en, to lighten, flash, gleam.

bloß, *adj.*, bare, mere, naked; *adv.*, only, just, simply, merely.

blü'hen, to bloom, flourish, prosper (*202*), thrive.

Blu'me, die, –n, flower.

Blut, das, –es, BLOOD, bloodshed (*1430*); Leib und Blut, life and limb; *cf. note to line 660.*

Blut'bann, der, –s, criminal jurisdiction, power of life and death.

Blü'te, die, –n, flower, blossom.

blu'ten, to BLEED.

blu'tig, BLOODY.

Blut'∫chuld, die, –en, capital crime, blood-guiltiness.

bluts'verwandt, relative by blood, related; die Blutsverwandten, relatives, kinsmen (*2011*).

Bo'den, der, –s, —, BOTTOM, ground, soil, earth; zu Boden, down, to the ground.

Bo'gen, der, –s, —, *or* ¨, BOW, arch (*2860*).

Bo'genſehne, die, -n, bowstring.
Bo'genſtrang, der, -s, ¨e, bowstring.
boh'ren, *tr.*, to BORE, thrust.
Bord', der, -s, -e, edge, BOARD; am Bord, on board (*2196*).
bös, böſe, bad, evil, wicked, ill; der Böſe, evil or wicked man; das Böſe, evil, wickedness, harm, wrong.
bös'meinend, meaning evil, with evil intent.
Bo'te, der, -n, -n, messenger.
Bo'tenſegel, das, -s, — (*poetic metaphor, part for the whole*), boat, messenger sail.
Bot'ſchaft, die, -en, message, report.
Brand, der, -es, -e, firebrand, BRAND.
bran'den, to surge, seethe, break (of waves).
Bran'dung, die, -en, surf, breakers.
Brauch, der, -es, ¨e, usage, custom, tradition, habit.
brau'chen, *tr.*, to want, need (*gen.*); *impers.*, to use, make use of (*gen.*).
bräuch'lich (*poetic for* gebräuchlich), customary, usual.
braun, BROWN.
brau'ſen, to roar, rush; das Brauſen, roaring.
Braut, die, ¨e, betrothed, bride (but not after the wedding).
Braut'lauf, der, -s, ¨e, wedding, wedding procession.
Braut'zug, der, -s, ¨e, wedding, wedding procession.
brav, good, worthy, honest (*rarely to be translated* BRAVE).
brech'en, brach, gebrochen, *tr.*, to BREAK, destroy, wreck, gather, pluck, reap; *intr.* (haben *or* ſein), to sally forth, fail, glaze, grow dim (*865, 2810*); gebrochen (*poetic for* geſcheitert), wrecked.
breit, broad.
brei'ten, *tr.*, to extend, spread.
bren'nen, brannte, gebrannt, *tr. and intr.*, to BURN.
Brief, der, -es, -e, letter, charter.
brin'gen, brachte, gebracht, *tr.*, to BRING, take, pledge (in a toast) (*765*); die Sitte bringt's, it is customary (*1401*).
Brot, das, -es, -e, BREAD.
Bruck, das, -s, Bruck, *or* Brugg, the name of a town; *cf. note to line 2946.*
Brück'e, die, -n, bridge.
Bru'der, der, -s, ¨er, BROTHER.
brül'len, to roar, bellow.
Bru'neck, das, -s, Bruneck, a district in Canton Aargau; *cf. note to line 1659.*
Bruneck'erin, die, lady of Bruneck; *cf. note to line 2880.*
Brü'nig, der, -s, Brunig, the name of a mountain and pass; *cf. note to line 1193.*
Brun'nen, das, -s, Brunnen, the name of a town; *cf. note S.D., Act I, Sc. 1.*
Brun'nen, der, -s, —, spring, stream.
Brünn'lein, das, -s, —, spring, rivulet.

Bruſt, die, ¨e, BREAST.
Brut, die, –en, BROOD.
Bu'be, der, –n, –n, servant, boy, fellow.
Buch, das, –es, ¨er, BOOK.
Bucht, die, –en, inlet, bay.
bück'en, *tr. and reflex.*, to bend, stoop, bow to (*1760*).
Bug'gisgrat, das, –s, Buggisgrat, the name of a mountain; *cf. note to line 2186.*
Bü'hel, der, Bühel, the name of a man; *cf. note to S.D., Act II, Sc. 2.*
buh'len, *tr.*, to woo, strive for obsequiously (*794*).
Büh'ne, die, –n, stage.
Bund, der, ¨e, league, alliance, compact, confederacy.
Bünd'nis, das, –ſſes, –ſſe, alliance, league, compact.
bunt, many-colored, gay with colors.
Burg, die, –en, castle, fortress, ancestral seat (*2430*).
bür'gen, to stand surety for, be responsible for, give bail for.
Bür'ger, der, –s, —, citizen.
Bür'gereid, der, –es, –e, oath of citizenship.
Bür'gerin, die, –nen, citizen (feminine).
Burg'glocke, die, –n, castle bell.
Bürg'len, das, –s, Bürglen, the name of a town; *cf. note to line 126.*
Bürg'ſchaft, die, –en, bail, security, surety.
Burg'verlies, das, –es, –e, dungeon, keep.
Burg'vogt, der, –s, ¨e, bailiff, burggrave, governor.
Burk'hard, der, –s, Burkhard, a man's name.
Bu'ſen, der, –s, —, breast, heart; bay, harbor, port (*2158*).
Bu'ße, die, –n (*an old legal term*), fine, penalty, punishment.
bü'ßen, *tr. and intr.*, to pay for, atone for, suffer for, satisfy (*273*), fine, punish (*565, 1560*).

C

Chriſt'enheit, die, Christendom.
Chriſt'feſt, das, –es, –e, Christmas.

D

da, *adv. of place*, THERE, here; *adv. of time*, then, thereupon; *conj.*, when, while, since, as; (*in the sense of resuming a previous statement*) and, that (*1549*), for example (*2669*); *sometimes for* darum, therefore, in that case, if that is so, then (*1812*); *as an intensive*, why, indeed; *but sometimes not translatable, giving emphasis to the whole statement rather than having any distinct meaning itself.*
dabei', *adv.*, THEREBY, thereat, therein, in this *or* that; dabei ſein, to be present, be there.
Dach, das, –es, ¨er, roof, awning, deck, house (*poetic for* Haus, *347*).
dage'gen, *adv.*, against (it *or* them).

daheim', *adv.*, at HOME.

daher', *adv. and sep. pref.*, thence, along.

dahin', *adv. and sep. pref.*, thither, there, along; gone, departed, dead (*2190*), deceased; so that; bis dahin, till then, to this.

da'mals, *adv.*, at that time, then.

damit', *adv.*, therewith, with it *or* that *or* them; *conj.*, that, in order that.

dämp'fen, *tr.*, to subdue, muffle, quench, soften.

Dank, der, –es, gratitude, THANKS.

dan'ken (*with dat.*), to render thanks, THANK, return thanks.

dann, *adv.*, THEN, thereupon, afterwards.

dan'nen, *in* von dannen, THENCE, from thence, away, off.

da'ran, **daran'**, **dran**, *adv.*, THEREON, therein, thereby, on, *or* in, *or* by that, *or* it, *or* them; daran ſein, to be on the point of (*2104*), be engaged in, be situated (*2019*).

daran'ſetzen, to risk (*2892*).

da'rauf, **darauf'**, **drauf**, *adv.*, thereon, THEREUPON, thereafter, upon, *or* to it, *or* that, *or* them; afterwards, next, then; wie kommſt du darauf, how do you come to think such a thing, why do you think that.

da'raus, **daraus'**, **draus**, *adv.*, THEREOF, from *or* OUT of it *or* that *or* them, by reason of; draus werden, come of it *or* that (*376*, *1726*).

darin', *adv.*, THEREIN, in it *or* that *or* this *or* them.

darob', **drob**, *adv.*, thereat, because of it, on that account.

dar'reichen, *tr.*, to stretch out, offer, extend.

dar'ſtellen, *reflex.*, to be displayed, be seen, show *or* present itself, be evident.

da'rüber, **darü'ber**, **drü'ber**, *adv.*, across, beyond it, at that, in the mean time; darüber ſein, to exceed (*1227*); about *or* concerning it *or* that.

da'rum, **darum'**, *adv.*, therefore, for all that, nevertheless, around it *or* that *or* them, of it, on that account.

darun'ter, **drun'ter**, *adv.*, under it *or* them, among, beneath, below.

Da'ſein, das, –s, existence, presence.

daß, *conj.*, THAT, so that, in order that.

da'von, **davon'**, *adv. and sep. pref.*, therefrom, thereof, away, of it *or* that *or* them.

davon'tragen, trug–, -getragen, *tr.*, to carry away *or* off.

da'zu, **dazu'**, *adv.*, THERETO, to *or* for it *or* them *or* that, in addition, for the purpose (*1235*).

dazwiſch'en, *adv.*, between *or* among them, at times, at intervals.

deck'en, *tr.*, to cover, protect, close.

De'gen, der, –s, —, sword.

dein, *poss. adj. and pron.*, THY

or THINE, your *or* yours; die Deinen (*791*, *858*), your people, your own, your friends.

Denk'art, die, –en, way of thinking, disposition, sentiment.

den'ken, dachte, gedacht, *tr. or intr.*, THINK, think of, to be minded (*996*), expect (*1608*), (*with dat.*) remember; *for* gedenken *with gen.* (*1929*, *2280*, *2484*), intend (*1745*); auf etwas denken, to think of something one desires to do, to plan; an etwas denken, to think of something in the present *or* past, *or* something that is *or* was (*139*); gedenk *for* eingedenk (*poetic*), mindful (*1198*).

Denk'mal, das, –s, ¨er, monument.

denn, *adv. and intensive particle*, THEN, therefore, pray, indeed; *conj.* (*stands at beginning of clause*), for, because.

den'noch, *adv.*, nevertheless, notwithstanding.

der, die, das, *art.*, *dem.*, *and rel. pron.*, THE, THAT, this, this one, that one; *when used for a pers. pron.*, he, she, it, etc.; who, which, that.

dereinſt', *adv.*, at some time, hereafter, at some future time.

derglei'chen, such as, the kind, such, like, the like.

derſel'be, dieſelbe, dasſelbe, *adj. and pron.*, the same.

deuch'ten, *archaic impers. with dat. or acc.*, *for* dünken, to seem, appear.

deu'ten, *tr.*, to explain, interpret, forebode; *intr.*, to point, indicate.

deutſch, German.

dicht, *adj.*, close, dense, compact; *adv.*, close.

die'nen (*with dat.*), to serve.

Die'ner, der, –s, —, servant.

Dienſt, der, –es, –e, service.

dienſt'fertig, officious, superserviceable, fawning.

dies *or* **die'ſer,** dieſe, dieſes, *adj. and dem. pron.*, THIS, that, this one, that one, the latter.

dies'mal, *adv.*, this time.

Diet'helm, der, –s, Diethelm, a man's name.

Ding, das, –es, –e, THING, matter.

Dir'ne, die, –en, girl (but in the play always in the good sense and not as in modern German with a bad meaning), lass, maiden.

doch, *adv. and intensive particle*, surely (*359*), really, indeed, certainly (*430*); I hope (*554*), implying affirmative answer; only (*694*), I'm sure (*1760*), but at least, but surely (*1803*, *1805*), THOUGH, after all, still; *conj.*, nevertheless, but, after all, yet.

Dolch, der, –es, –e, dagger.

don'nern, to THUNDER; das Donnern, the thunder, clap of thunder.

Don'nerſchlag, der, –s, ¨e, clap *or* peal of thunder.

dop'pelt, DOUBLE; das Doppelte (*357*), twice as much.

Dorf, das, –es, ¨er, village, hamlet.

dort, *adv.*, there, yonder; dort hinaus, off yonder.

dort'hin, *adv.*, in that direction, thither, that way.

Drach'e, der, –n, –n, DRAGON.

Drach'engift, das, –es, –e, dragon's poison, venom.

dran, *for* daran'.

Drang, der, –es, oppression, distress.

drän'gen, *tr.*, to oppress, distress, afflict, urge, claim; *reflex.*, to press, crowd, force one's way, thrust oneself into (*2503*).

Drang'ſal, das, –s, -e, oppression, tyranny, misery.

drauf, *for* darauf'.

drauf'ſtoßen, ſtieß –, -geſtoßen, to run against.

draus, *for* daraus'.

drau'ßen, *adv.*, outside, without.

drei, dreie (*poetic*), THREE.

drei'ßig, THIRTY.

dreiunddrei'ßig, THIRTY-THREE.

drin'gen,* drang, gedrungen, to urge, force one's way, press, penetrate (*2546*), fill, flood (*602*).

drin'nen, *adv.*, within, inside.

dritt, THIRD.

drob, *for* darob'.

dro'ben, *adv.*, above, in heaven, up there, on high.

dro'hen, *tr. and intr.*, *dat. of person*, to threaten; be about to, be near to (*S.D.*, *2032*).

drü'ben, *adv.*, over there, across there, off yonder.

drü'ber, *for* darü'ber.

Druck, der, –es, –e, pressure, oppression.

drück'en, *tr.*, to press, oppress; *intr.*, to press heavily, weigh upon; der Gedrückte, the oppressed one.

drum, *for* darum'.

drun'ter, *for* darun'ter.

du, *per. pron.*, thou, you.

dul'den, *tr.*, to endure, suffer, tolerate, bear.

duld'ſam, *poetic for* geduldig, patient.

dumpf, dull, heavy, muffled, hollow.

dun'kel, gloomy, dark.

dün'ken (*with dat.*), to seem, appear.

durch, *prep. with acc.*, *sep. and insep. pref.*, because of, by means of, during, THROUGH, throughout, by, because of.

durchboh'ren, *tr.*, to pierce, transfix, BORE THROUGH.

durchren'nen, durchrannte, durchrannt, *tr.*, to RUN THROUGH, pierce.

durchs, *for* durch das.

durchſchau'en, *tr.*, to see through, understand, fathom, penetrate.

durchſchie'ßen, durchſchoß, durchſchoſſen, *tr.*, to SHOOT THROUGH.

dür'fen, durfte, gedurft, *intr. and modal*, to be allowed to, have a right to, to be permitted, may.

Durſt, der, –es, THIRST.

düſ'ter, gloomy, sullen, somber.

E

e'ben, *adj.*, level, EVEN, smooth; *adv.*, just, just now, just then; eben dieſen, this very one (*3080*).

Ech'o, das, -s, -(s), ECHO.

echt, true, real, genuine, pure, sterling.

Eck'e, die, -n, corner, angle, EDGE, nook.

e'del, noble, worthy (*2635*); die Edeln, nobles, nobility; der (die) Edle, nobleman (noblewoman); das Edle, nobility, nobleness (*1643*).

E'delhof, der, -es, ¨e, manor, castle, baronial hall.

E'delmann, der, -es, ¨er (*or* Edelleute), nobleman, liege lord (*2888*).

E'delſitz, der, -es, -e, manor, castle, nobleman's mansion, baronial hall.

E'delſtein, der, -s, -e, jewel, precious stone, gem.

e'he, eh, *conj.*, ERE, before.

E'he, die, -n, marriage, wedlock.

e'her, *comp. adj.*, sooner, rather, before.

E'hewirt, der, -es, -e, *poetic*, husband.

Eh'ni, der, -s, *a Swiss word*, grandfather.

Eh're, die, -n, honor.

eh'ren, *tr.*, to honor, revere, respect.

Eh'rengruß, der, -es, ¨e, salute of honor, obeisance.

Eh'renmann, -es, ¨er, man of honor, worthy man, gentleman.

Ehr'furcht, die, reverence, respect, veneration, awe.

Ehr'geiz, der, -es, ambition.

Ehr'ſucht, die, ambition.

ehr'würdig, venerable, WORTHY, esteemed, sacred.

ei, *interj.*, why! oh! well!

Eid, der, -es, -e, OATH.

Ei'dam, der, -s, -e, *for the usual* Schwiegerſohn, son-in-law.

Eid'genoß, Eidgenoſſe, der, -noſſen, -noſſen, confederate.

Eid'ſchwur, der, -s, ¨e, oath.

Ei'fer, der, -s, zeal.

ei'gen, own, proper, peculiar, unique, strange; auf eigne Hand, on one's own account; eigne Leute (*1080*), owned people, bondmen, serfs.

ei'genſinnig, stubborn, obstinate.

ei'len (ſein *or* haben), to hasten, hurry.

ei'lends, *adv.*, hastily, speedily.

eil'fertig, *adv.*, hasty, in haste.

ei'lig, hasty; es eilig haben (*772*), to be in a hurry; was gibt's ſo eilig (*68*), why this haste?

ein, eine, ein, *num. adj.*, *indef. art.*, *indef. pron.*, one, A, AN, some one; was für ein, what kind of a; ſo ein, ſolch ein, ein ſolcher, such a (one); der eine, the one.

ein, *sep. pref.*, IN, into, down, within.

einan'der, *indecl. recip. pron.*, ONE ANOTHER, each other.

ein'brechen,* brach –, -gebrochen, BREAK, give way, cave in.

ein'fallen,* fiel –, -gefallen, FALL

IN, begin, occur to, enter one's mind, come to mind.

ein'förmig, monotonous, uniform.

Ein'gang, der, –s, ¨e, entrance.

ein'gehen,* ging –, -gegangen, to enter, GO IN.

Ein'geweide, das, –s, —, entrails, feelings, sympathy, bowels ; *cf. note to line 365.*

ein'holen, *tr.*, to overtake, catch.

ein'ig, one, united.

ein'ige, *adj. pron.*, some, a few, several.

ein'kaufen, *tr.*, to buy, purchase.

ein'kehren,* to turn in, stop, lodge, put up (at an inn).

ein'mal, einmal', *adv.*, once, some day, some time; auf ein'mal, all at once, at the same time, suddenly; ſonſt wohl einmal, perhaps some other time.

ein'reißen, riß –, -geriſſen, *tr.*, to tear down, break down *or* in.

ein'ſam, lonely, solitary, alone.

ein'ſchiffen, *reflex.*, to embark, take SHIP, sail.

ein'ſchlafen,* ſchlief –, -geſchlafen, to fall ASLEEP.

ein'ſchließen, ſchloß –, -geſchloſſen, *tr.*, to shut in, confine, surround, inclose; eingeſchloſſen, secluded.

ein'ſchränken, *tr.*, to hem in, bound, confine, bar in.

ein'ſchreiben, ſchrieb –, -geſchrieben, *tr.*, to engrave, write in *or* on, inscribe.

Ein'ſiedeln, das, –s, Einsiedeln, name of a town and monastery in Canton Schwiez ; *cf. note to lines 343, 519.*

ein'ſinken,* ſank –, -geſunken, SINK IN, fall in, settle, subside.

ein'ſtürzen,* fall in *or* down, tumble.

Ein'tracht, die, harmony, unity, concord, union.

ein'treten,* trat –, -getreten, to enter, make one's entrance ; im Eintreten, on entering.

ein'zeln, single, individual.

ein'ziehen, zog –, -gezogen, *tr.*, to draw in, pull in ; *intr.* (ſein), to enter, come in, make one's entrance, march in.

ein'zig, *poetic and archaic for* einig, only, single, united (*1448*), sole.

Eis, das, –es, ICE.

eis'bedeckt, ice-covered.

Ei'ſen, das, –s, IRON, iron weapon.

Ei'ſenſtab, –s, ¨e, iron bar *or* rod.

Ei'ſenfeld, das, –s, –er, field of ice, ICE FIELD.

Ei'ſesturm, der, –s, ¨e, *poetic for* Eisturm, tower of ice, ICE TOWER.

Ei'ſeswall, der, –s, ¨e, *poetic for* Eiswall, wall of ice, ICE WALL.

Eis'gebirge, das, –s, —, ice mountain, mountains covered with ice and snow.

Eis'palaſt, der, –es, ¨e, ICE PALACE.

ei'tel, vain, IDLE, empty, mere, nothing but (*148*).

Element', das, –s, –e, ELEMENT.

E'lend, das, –s, misery.

e'lend, wretched, miserable, unhappy ; Elender (*612*), wretch.

Elſ'bet, die, Elizabeth, a woman's name ; *cf. note to line 3033.*

empfan'gen, empfing, empfangen, *tr.*, to receive, accept.

empfin'den, empfand, empfunden, *tr.*, to feel, experience.

empor'heben, hob –, -gehoben, *tr.*, to lift up.

empor'ragen, to project, tower.

empö'ren, *tr.*, to stir up, revolt, shock (the feelings); *reflex.*, to rebel, revolt, rise in rebellion.

empört', indignant.

Empö'rung, die, –en, revolt, rebellion, sedition.

En'de, das, –s, –n, END, issue, close, limit, conclusion.

en'den, *tr. and intr.*, to END, come to an end, finish.

en'digen, to stop, cease, END.

end'lich, *adj.*, final ; *adv.*, at last, finally.

eng, enge, narrow, hemmed in, close ; es wird mir eng (*1811*), I begin to feel oppressed.

En'ge, die, –n, narrowness.

En'gel, der, –s, —, angel.

En'gelberg, das, –s, Engelberg, name of a valley, of a village and of a monastery in Unterwalden ; *cf. note to line 1002.*

En'kel, der, –s, —, grandchild, descendant, grandson.

entbeh'ren, *tr. and intr., with gen.*, to do without, be without, be in want of, dispense with (*1255*).

entbin'den, entband, entbunden, *tr.*, to release, free.

entblö'ßen, *tr.*, to uncover, bare.

entdeck'en, *tr.*, to discover, disclose, reveal, detect.

entfer'nen, *reflex.*, to withdraw, retire, depart, differ from, deviate, swerve.

entflie'hen,* entfloh, entflohen, to FLEE away, fly, pass (of time).

entge'gen, *prep. with dat., and sep. pref.*, toward, against, to meet, up along, to ; dem Strom entgegen, up stream.

entge'geneilen,* to hasten towards, hasten to meet.

entge'genkehren, *tr.*, to turn towards *or* against.

entge'genſtarren, to stare at, face, stand motionless before.

entge'gentreten,* trat –, -getreten, to step towards, go to meet, advance before.

entgeg'nen, *tr.*, to reply, rejoin.

entge'hen,* entging, entgangen, to escape.

entkom'men,* entkam, entkommen, to escape, elude.

entlaſ'ſen, entließ, entlaſſen, *tr.*, to dismiss, let go, send away.

entle'digen, *tr.*, to set free, release, deliver *or* relieve from (*gen.*).

entrei'ßen, entriß, entriſſen, *tr.*, to tear away, snatch away, seize.

entrich'ten, *tr.*, to discharge, pay.

entrin'nen,* entrann, entronnen, to escape, fly from.

entrüſt'en, *tr.*, to anger, enrage, provoke.

entſa'gen, *dat.*, to renounce, give up.

entſchei'den, entſchied, entſchieden, *tr. and intr.*, to decide, determine.

Entſchei'dung, die, –en, decision.

entſchlie'ßen, entſchloß, entſchloſſen, *reflex.*, to decide, resolve, determine; entſchloſ'ſen, determined.

Entſchloſ'ſenheit, die, determination, resolution, decision.

Entſchluß', der, –ſſes, ¨ſſe, decision, determination, resolve.

entſchul'digen, *tr.*, to excuse, justify.

entſeelt', lifeless, dead.

Entſetz'en, das, –s, horror.

entſetz'lich, horrible, terrible.

entſin'ken,* entſank, entſunken, to drop from, sink down, fail.

entſprin'gen,* entſprang, entſprungen, to escape, run away from (*dat.*); das Entſpringen (*2251*), escaping, escape.

entſte'hen,* entſtand, entſtanden, to arise; be wanting, be lacking, fail (*rare in this sense, 699*).

entwei'chen,* entwich, entwichen, to withdraw, retire from (*dat.*), escape.

entwiſch'en,* to escape, slip away *or* off, get away from (*dat.*).

entzie'hen, entzog, entzogen, *reflex.*, to forsake (*1521*), desert, avoid, hold back from.

entzwei', *adv.*, IN TWO, torn, broken, in twain, snapped in two.

er, *pers. pron.*, he, it.

erbar'men, *tr.*, to move to pity; *reflex.*, *with gen.*, to have pity upon, take pity on; *impers.*, *with acc.*, be sorry for (*2093, 3190*).

erbärm'lich, miserable, pitiable, piteous.

Erbarm'ung, die, mercy, pity.

erbau'en, *tr.*, to build, make, erect, construct.

Er'be, das, –s, inheritance, heritage, patrimony.

erbe'ben, to tremble, shake.

er'ben, *tr.*, to inherit; *intr.* (ſein), to hand down to (auf), to descend to by inheritance (*1209*).

erbeu'ten, *tr.*, to capture, gain, get as booty, conquer, acquire.

Erb'herr, der, –n, –en, hereditary lord, sovereign.

Er'bin, die, –nen, heiress.

erblick'en, *tr.*, to discover, behold, catch sight of, discern.

erbrau'ſen, to surge up, rise roaring.

erbrech'en, erbrach, erbrochen, *tr.*, to open, BREAK open, unseal.

Erb'ſtück, das, –es, –e, inheritance, inherited pieces of land, heritage.

Er'de, die, –n, EARTH, ground, soil; *cf. note to line 1084.*

erdul'den, *tr.*, to bear, suffer, endure.

Ereig'nis, das, –ſſes, –ſſe, occurrence, event.

erer'ben, *tr.*, to inherit.

erfah'ren, erfuhr, erfahren, *tr.*, to learn, find out.

erfaſ'ſen, *tr.*, to grasp, seize, lay hold of.

erfle'hen, *tr.*, to beg, implore, beg for.

erfor'ſchen, *tr.*, to question, sound, find out the disposition of (*705*), investigate.

erfrech'en, *reflex.*, to dare to do, dare to indulge in, do insolently (*2595*).

erfreu'en, *tr.*, to delight, gladden, make happy, please.

erfriſch'en, *tr.*, to REFRESH.

erfül'len, *tr.*, to FILL, accomplish, fulfill.

Erge'bung, die, submission.

erge'hen,* erging, ergangen, to go forth, go, be issued, be proclaimed; *impers. intr.*, to fare, be.

ergie'ßen, ergoß, ergoſſen, *reflex.*, to pour forth, be poured out, flow forth, suffuse, diffuse, be shed.

ergrei'fen, ergriff, ergriffen, *tr.*, to seize, touch, move, take, accept, embrace.

erhal'ten, erhielt, erhalten, *tr.*, to receive, keep, get; *for* zurückhalten (*944*), to check, restrain, keep back; *reflex.*, to preserve, save, UPHOLD.

erhe'ben, erhob, erhoben, *tr.*, to lift up, raise, lift high; *reflex.*, to rise, arise.

erhel'len, *tr.*, to brighten, cheer, light up.

erin'nern, *reflex.*, *with gen.*, *or* an *and acc.*, to remember, recall.

erja'gen, *tr.*, to hunt down, get by hunting, gain, capture.

erken'nen, erkannte, erkannt, *tr.*, to recognize, acknowledge, perceive; ſich zu erkennen geben (*1202*), to show oneself, make oneself known.

Er'ker, der, –s, —, bay window, recess.

erklä'ren, *tr.*, to declare, explain, pronounce; *reflex.*, to declare oneself, explain oneself.

erkrank'en,* to get sick, become ill, fall ill.

erküh'nen, *reflex.*, to dare, dare to attempt, become bold (*gen.*), boldly use, dare to do.

erkun'den, *tr.*, to explore, spy out, reconnoiter.

erlan'gen, *tr.*, to reach.

erlaſ'ſen, erließ, erlaſſen, *tr.*, to let off from, excuse from, release, exempt from, remit, spare.

erlau'ben, *tr.*, to allow, permit; *reflex.*, to take the liberty.

erle'ben, *tr.*, to experience, undergo, live to see, meet with.

erle'digen, *archaic for* entledigen, *reflex. with gen.*, to release oneself from, to get rid of.

erlei'den, erlitt, erlitten, *tr.*, to suffer, endure, bear, undergo.

erlö'ſch'en,* erloſch, erloſchen, to go out, die out, be extinguished, die away; das Erlöſchen, extinction, expiration.

ermäch'tigen, *reflex. with gen.*, *for the more usual* ſich bemächtigen, to obtain possession of, to make oneself master of (*1410*).

ermor'den, *tr.*, to MURDER, assassinate.

ermü'den, to become tired, grow weary.

erneu'ern, *tr.*, to RENEW.

Ernſt, der, -es, seriousness, gravity, menace (*1424*), reality; im Ernſt, seriously.

ernſt, serious, grave, solemn, EARNEST.

ernſt'haft, serious, grave, EARNEST.

ern'ten, *tr.*, to reap, harvest, gather.

ero'bern, *tr.*, to conquer.

eröf'fnen, *tr.*, to OPEN.

erquick'en, *tr.*, to refresh, cheer.

erre'gen, *tr.*, to arouse, stir up.

errei'chen, *tr.*, to reach, overtake.

erret'ten, *tr.*, to save, deliver, rescue.

Erret'ter, der, -s, —, deliverer, savior, liberator

errich'ten, *tr.*, to ERECT, set up.

errin'gen, errang, errungen, *tr.*, to obtain by effort, to win, gain by exertion, acquire.

erſäu'fen, *tr.*, to drown, flood.

erſchaf'fen, erſchuf, erſchaffen, *tr.*, to create.

erſchal'len, erſcholl, erſchollen, to spread abroad, sound, resound.

erſchei'nen, erſchien, erſchienen, to appear, make one's appearance, come in sight.

erſchie'ßen, erſchoß, erſchoſſen, *tr.*, to shoot, kill.

erſchla'gen, erſchlug, erſchlagen, *tr.*, to SLAY, kill.

erſchlei'chen, erſchlich, erſchlichen, *tr.*, to obtain by fraud *or* surreptitiously (*1252*)

erſchöp'fen, *tr.*, to exhaust, wear out, spend.

erſchreck'en, erſchrack, erſchrocken, to be startled, start with fear, to be frightened.

erſpa'ren, *tr.*, to save, SPARE; erſparen an, to save at the expense of, dispense with (*1514*), be chary with (*774*).

erſt, *adj.*, first; *adv.*, first, only, but once, once, not until, not before, once only (*382*).

erſtau'nen,* to be amazed, be astonished.

Erſtau'nen, das, -s, astonishment, amazement.

erſtaun'lich, astonishing, amazing, wonderful.

erſtei'gen, erſtieg, erſtiegen, *tr.*, to climb, ascend, scale.

erſtick'en, *tr.*, to stifle, choke, suffocate.

ertö'nen, to ring, sound, peal forth.

ertö'ten, *tr.*, to kill, destroy, crush.

ertra'gen, ertrug, ertragen, *tr.*, to hear, endure, suffer, tolerate, support

ertrin'ken, ertrank, ertrunken, to be drowned, drown.

ertrotz'en, *tr.*, to extort, gain by defiance.

erwach'en,* to AWAKE.

erwar'ten, *tr.*, to await, expect, expect to find (*1045*); *intr.*, to wait; *poetic for* abwarten (*272*), to expect, wait for.

Erwar'tung, die, -en, expectation.

erweck'en, *tr.*, to arouse, excite, AWAKEN.

erweh'ren, *reflex. with gen.*, to defend oneself against, keep *or* ward off, rid oneself of.

erwer'ben, erwarb, erworben, *tr.*, to acquire, gain, get.

erzäh'len, *tr.*, to TELL, relate.

erzei'gen, *tr.*, to show, do, render.

erzit'tern,* to tremble, shake.

erzwin'gen, erzwang, erzwungen, *tr.*, to extort, gain by force, force, enforce.

es, *pers. pron.*, he, she, IT; *expletive*, there; *but it is often untranslatable.*

Eſch'enbach, der, –s, Eschenbach, name of a man.

eſ'ſen, aß, gegeſſen, *tr.*, to EAT.

et'lich, *adj. pron.* (*chiefly plu.*), some.

et'was, *indef. pron. and adj.*, some, something, somewhat.

eu'er, Euer, *poss. pron.*, YOUR, YOURS; die Euren (*2685*), your family, your friends.

eu'rig, Eurig, *poss. pron.*, YOURS.

e'wig, *adj.*, eternal, everlasting, perpetual; *adv.*, ever, forever.

E'wigkeit, die, –en, eternity.

F

fa'hen, *tr.*, *archaic and poetic for* fangen, to seize, catch.

Fah'ne, die, –n, flag, banner, standard.

Fahr, die, –en, *archaic and poetic for* Gefahr, danger, peril.

-fahr'bar, navigable, passable, practicable.

Fäh're, die, –n, FERRY, ferry-boat.

fah'ren,* fuhr, gefahren, to move, go, ride, drive, row, sail; *reflex.*, to ride (in a boat), row about; das Fahren (*2238*), sailing, steering; mit der Hand fahren (*S.D.*, *2785*), put one's hand, clutch convulsively.

Fähr'mann, der, –s, ¨er, *or* Fähr-leute, ferryman, boatman.

Fahrt, die, –en, trip, journey, wandering, passage, course, way, route.

Fahr'zeug, das, –es, –e, vessel, boat, craft.

Fal'ke, der, –n, –n, FALCON.

Fall, der, –es, ¨e, FALL.

fal'len,* fiel, gefallen, to FALL, tumble, drop; fall into, invade (*1384*); in Strafe fallen (*for* verfallen) (*472*), to incur a penalty or punishment.

fäl'len, *tr.*, to cut down, FELL, cut.

Fall'ſtrick, der, –s, –e, snare, trap, stratagem.

falſch, FALSE, treacherous, base, deceitful.

Falſch, das, –es, *archaic and poetic*, deceit, treachery, FALSEhood, guile.

Falſch'heit, die, –en, deceit, treachery, guile, FALSEHOOD.

fal'ten, *tr.*, to FOLD, wrinkle, knit.

Fang, der, –es, ¨e, catch, capture, haul; einen Fang tun (*1744*), to make a haul.

fan'gen, fing, gefangen, *tr.*, to catch, capture; gefangen, cap-

tive, imprisoned; der Gefangene, the prisoner.

faſ'ſen, faßte, gefaßt, *tr.*, to seize, grasp, lay hold of, overcome; *reflex.*, to compose oneself.

faſt, *adv.*, almost, nearly.

Faſt'nachtaufzug, –s, ¨e, *more correct form is* Faßnachtaufzug, carnival procession, masquerade; *cf. note to line 390.*

faul, lazy, idle.

Fauſt, die, ¨e, FIST, hand.

Favenz', das, Fayence, the name of an Italian town, southwest of Ravenna; *cf. note to line 911.*

fech'ten, focht, gefochten, to FIGHT.

Fe'der, die, –n, FEATHER.

feh'len, *archaic and poetic for* verfehlen (*1889*), to miss; *intr.*, *with dat.*, to FAIL, be wanting, need or lack (*2352*); *with gen.*, miss, fail of hitting; er fehlt mir (*2371*), he is absent, I miss him; es ſoll an mir nicht fehlen (*445*), I shall not be found wanting; fehlen auf, miss, hit by mistake (*1950*).

Feh'ler, der, –s, —, fault, mistake (*566*).

Fehl'ſprung, der, –s, ¨e, false leap, false step; einen Fehlſprung tun, miss one's leap (*1499*).

Fei'erabend, der, –s, –e, evening rest, evening quiet.

fei'ern, to be idle, rest, loiter (*353*).

feig, cowardly, base.

feig'herzig, cowardly, faint-HEARTED.

feil, for sale, purchasable, to be bought.

Feind, der, –es, –e, enemy, adversary.

Feld, das, –es, –er, FIELD.

Fels, der, –en, *or* –ens, –en, *poetic for* Felſen, rock, cliff.

Fel'ſenkluft, die, ¨e, rocky chasm, gorge, ravine.

Fel'ſenplatte, die, –n, rocky ledge, flat rock.

Fel'ſenriff, das, –es, –e, REEF or ledge of rock, rocky ledge or reef.

Fel'ſenſteig, der, –s, –e, rocky path, path or byway or trail among the rocks.

Fel'ſentor, das, –s, –e, rocky gate, gateway through rocks.

Fel'ſenufer, das, –s, —, rocky shore.

Fel'ſenwall, der, –s, ¨e, WALL of rocks, rampart.

Fel'ſenwand, Felswand, die, ¨e, wall of rock, precipice.

Fen'ſter, das, –s, —, window.

fern, *adj.*, FAR, distant; *adv.*, far away, far off, afar, at a distance.

Fer'ne, die, –n, distance.

fern'her, *adv.*, from AFAR.

Fer'ſe, die, –n, heel.

fer'tig, prepared, finished, ready, done.

Feſ'ſel, die, –n, FETTER, bond, shackle.

feſ'ſeln, *tr.*, to FETTER, bind, shackle.

feſt, FAST, firm, fixed, strong, fortified, impregnable (*529*);

nichts Feſtes (*2541*), nothing definite.

Feſt, das, –es, –e, FEAST, FESTIVAL; Feſt des Herrn, Christmas.

Feſ'te, die, –n, stronghold, prison, fortress.

feſt'halten, hielt –, -gehalten, *tr.*, to hold fast to, cling to; *intr.*, to hold fast, hold firm *or* unbroken, cleave to (an).

feſt'knüpfen, *tr.*, to tie firmly, unite closely, knit firmly, bind.

feſt'ſtehen, ſtand –, -geſtanden, to stand firm, be stable, BE STEADFAST.

feucht, damp, moist, dank.

Feu'er, das, –s, —, FIRE, hearth (*1309*).

Feu'erſignal', das, –s, –e, SIGNAL-FIRE, beacon-light.

Feu'erwächter, der, –s, —, night WATCHMAN; *cf. note to line 964.*

Feu'erzeichen, das, –s, —, signal-fire, FIRE-sign.

fin'den, fand, gefunden, *tr.*, to FIND; *reflex.*, to be found, be, exist.

Fin'ger, der, –s, —, FINGER.

fin'ſter, dark, gloomy, sullen; das Finſtern (*594*), gloom, darkness.

Fin'ſternis, die, –ſſe, darkness, gloom.

Firn, der, –es, –e, snow, glacier, snow-covered mountain; *cf. note to line 38.*

Fiſch, der, –es, –e, FISH.

fiſch'en, to FISH.

Fiſch'er, der, –s, —, FISHERMAN.

Fiſch'erkahn, der, –s, ¨e, fisher man's boat, fishing-boat.

Fiſch'erknabe, der, –n, –n, fisherman's boy, fisher-boy.

Flam'me, die, –n, FLAME, blaze.

flam'men, to FLAME, blaze.

Flan'ke, die, –n, side or wall or bastion or side-wall of a castle or fort; *cf. note to line 385.*

Fleck'en, der, –s, —, town larger than a village but not yet a city, hamlet.

fle'hen, *for* anflehen (*132*), to entreat, implore, beseech, beg for (um).

Fleiß, der, –s, diligence, industry.

fleugt, *for* fliegt, *archaic and poetic*, *from* fliegen.

flie'gen, flog, geflogen (haben *or* ſein), to FLY.

flie'hen, floh, geflohen, to FLEE.

flie'ßen, floß, gefloſſen (haben *or* ſein), to FLOW, bubble forth.

Flit'terſchein, der, –s, tinsel, false luster.

Flö'te, die, –n, FLUTE.

Fluch, der, –s, ¨e, curse.

Fluch'gebäude, das, –s, —, *poetic compound for* verfluchtes Gebäude, accursed building.

Flucht, die, FLIGHT, escape.

flüch'ten, *tr.*, to save by flight, escape; *reflex.*, to flee, take refuge.

flüch'tig, fugitive, fleeting, transient; flüchtig werden (*568*), to escape, take flight.

Flücht'ling, der, –s, –e, fugitive.

Flü'e, die, –n, Flüe, part of a proper name; *cf. note to line 2193.*

Flüe'len, das (*pronounce in two syllables*), Flüelen, the name of a village; *cf. note to line 2193.*

Flug, der, –es, ¨e, FLIGHT; im Flug (*1949*), on the wing.

Fluh, die, –en, *or* ¨e, wall of rock, precipice; *cf. note to line 2193.*

Flur'ſchütz, der, –en, –en, field-guard, game-keeper, ranger, a common officer to guard against pilfering and damage by stray animals.

Fluß, der, Fluſſes, Flüſſe, river.

Flut, die, –en, FLOOD, waves, billows.

Föhn, der, –s, –e, Föhn, the name of the southwest wind; *cf. note to line 109.*

fol'gen,* to FOLLOW; das Folgende (*S.D., 2437*), the following.

Fol'terknecht, der, –es, –e, torturer.

for'dern, *tr.*, to demand; fordern laſſen, to summon, send for.

Form, die, –en, FORM.

for'ſchen, to ask, search, inquire.

fort, *adv. and sep. prefix*, FORTH, away, gone, on, continue to, keep on.

fort'eilen,* to hasten away.

fort'fahren, fuhr –, -gefahren, to keep on, continue, go on.

fort'führen, *tr.*, to lead away, carry off.

fort'gehen,* ging –, -gegangen, to go away, continue, go on, proceed.

fort'helfen, half –, -geholfen, *with dat.*, to help some one to get away *or* escape.

fort'reißen, riß –, -geriſſen, *tr.*, to tear away, carry away *or* off *or* along.

fort'ſetzen, *reflex.*, to continue, be continued.

fort'ziehen,* zog –, -gezogen, to go on, proceed, move on, march off.

fra'gen, *tr.*, to ask, inquire; fragen nach, care for *or* about.

Frau, die, –en, woman, wife, Mistress, lady; *of a convent*, Our Lady.

Fräu'lein, das, –s, —, nobleman's daughter, noble lady, lady; *in address*, my lady.

frech, bold, shameless, insolent, highhanded *or* outrageous (*281*).

frei, FREE, unowned *or* common (*2739*), unrestrained (*1473*); *for* freiwillig (*1708*), voluntary, of one's accord (*1130*); das Freie, open air, open country; der Freie, freeman.

Frei'burg, das, –s, Freiburg, the name of a city; *cf. note to line 2434.*

frei'en, *tr.*, to marry; *intr.*, *with* um, to woo.

Frei'heit, die, –en, liberty, FREEDOM, privilege.

Frei'heitsbrief, der, –s, –e, charter of liberty.

Frei'herr, der, –n, –en, baron, a title of nobility just below Graf.

frei'lich, *adv.*, certainly, indeed, to be sure, of course.

frei'willig, voluntary.

fremd, foreign, strange, alien ; das Fremde, foreign element, foreign manners and customs (*949*).

Frem'de, die, foreign country ; in der Fremde, abroad.

Fremd'ling, der, –s, –e, foreigner, stranger, alien.

freſ'ſen, fraß, gefreſſen, *tr.*, to eat (of animals).

Freu'de, die, –en, pleasure, joy, delight ; mit Freuden, joyfully ; *cf. note to line 331.*

Freu'denhaus, das, –es, ¨er, house of rejoicing.

Freu'denkunde, die, –n, joyous tidings, glad news.

Freu'denſchießen, das, –s, —, shooting match.

Freu'denſpur, die, –en, glad *or* joyous memory.

freu'dig, *adj.*, glad, joyful, merry ; *adv.*, joyfully, with alacrity (*2377*).

freu'en, *tr.*, to give joy, please, make happy ; *reflex.*, to rejoice ; das Freuen (*2623*), *for* Freude, rejoicing, joy.

Freund, der, –s, –e, FRIEND.

freund'lich, FRIENDLY, kind.

Freund'ſchaft, die, –en, FRIENDSHIP ; *used collectively*, kinsmen, relatives.

Fre'vel, der, –s, —, crime, outrage, offense.

fre'veln, to commit crime, sin, do violence ; frevelnd, *adv.*, criminally, outrageously.

Fre'veltat, die, –en, criminal deed, outrage, act of violence.

Frie'de, Frie'den, der, ··(n)s, –(n), peace.

fried'gewohnt, accustomed to peace, peaceful.

fried'lich, peaceable, peaceful ; der Friedliche, the peaceful one.

Frie'drich, der, –s, Frederick, an emperor's name.

Frieß'hardt, der, –s, Friesshardt, a man's name ; *cf. note, S.D., Act III, Sc. 3.*

friſch, *adj.*, FRESH, brisk, new, sound *or* good (*599*), lively, gay, brave ; *adv.*, freely, keenly, alertly, actively (*1509*), promptly, quickly, straight *or* direct (*521*), vigorously (*1484*), bravely, courageously (*737*) ; *as exclam.* (*353, 1963*), come ! quick now ! über friſcher Tat, in the very act ; mit friſcher Tat, with prompt action.

friſchru'dernd, rowing briskly *or* vigorously.

Friſt, die, –en, time, respite, period, delay.

froh, glad, happy, joyous.

fröh'lich, joyful, happy, cheerfully (*2055*), glad.

froh'locken, frohlockte, gefrohlockt, *with gen.*, to exult ; das Frohlocken, exultation.

fromm, good, worthy, pious, devout, venerable (*662*) ; der Frömmſte, the most worthy, the best intentioned (one), the most peaceably disposed (*2682*).

Fron'dienſt, der, –s, –e, servile labor, forced labor for a feudal lord (*367*).

Fron'vogt, der, –s, ¨e, overseer, taskmaster.
Frucht, die, ¨, FRUIT; *fig.*, reward.
früh, early.
Früh'ling, der, –s, –e, spring.
Früh'trunk, der, –s, morning cup; *cf. note to line 754.*
fü'gen, *tr.*, to put together, join, fit together; *reflex.*, to submit to, acquiesce in.
füh'len, *tr.*, to FEEL.
fühl'los, unfeeling, unsympathetic, cold.
füh'ren, *tr.*, to lead, conduct, guide, handle, wield, manage, bear; das Regiment führen (*342*), to manage; einen Streich führen (*1773*), to deal a blow; zum Ziel führen, to accomplish.
Fül'le, die, FULLNESS, abundance, plenty.
fül'len, *reflex.*, to be FILLed.
fünf, FIVE.
fünft, FIFTH.
fünfundacht'zig, EIGHTY-FIVE.
für, *prep. with acc.*, for; für sich, aside, to oneself, independently (*1159*); was für, what kind of; *sometimes found for* vor, *an archaic use.*
fur'chen, *tr.*, to FURROW.
Furcht, die, fear, terror, FRIGHT, dread.
furcht'bar, fearful, terrible, dreadful.
fürch'ten, *tr.*, to fear, dread; *reflex.*, to be afraid, be in fear of (vor).
fürch'terlich, FRIGHTful, awful, terrible, fearful.
furcht'sam, timid.
für'der, *archaic for* ferner, *adv.*, FURTHER; nicht fürder, no more, never again, nevermore.
Fü 'sehung, die, *archaic for* Vorsehung, providence.
Fürst, der, –en, –en, prince.
Fürst, der, –s, Fürst, part of a proper name; *cf. note to S.D., Act I, Sc. IV.*
Für'stengunst, die, princely favor, courtly favor.
Für'stenhaus, das, –s, ¨er, princely house *or* family, dynasty.
Für'stenknecht, der, –es, –e, servant *or* slave of a prince.
fürwahr', *adv.*, in truth, indeed, forsooth.
Fuß, der, –es, ¨e, FOOT; stehenden Fußes (*333*), instantly; zu Fuß (*2674*), on foot.
Fuß'stoß, der, –es, ¨e, push, kick, thrust with the foot.

G

Ga'be, die, –n, gift.
gäh'lings, *a Swiss word for* jäh'lings, suddenly, abruptly.
gäh'stotzig, *a Swiss word for* jäh'stotzig, *adv.*, precipitously, abruptly.
Gang, der, –es, ¨e, course, movement; im Gang, under way.
ganz, *adj.*, whole, entire, all; *adv.*, quite, very, wholly, entirely; das Ganze, the whole.
gar, *adv.*, quite, very, even, entirely; gar nicht, not at all.
gären, gor, gegoren, to ferment; gärend, *fig.*, rankling.

Gar'ten, der, –s, ¨, GARDEN.

Gaſ'ſe, die, –n, narrow street, path, road, lane, double line *or* passage (*1930, 1980*).

Gaſt, der, –es, ¨e, GUEST.

Gaſt'freund, der, –es, –e, intimate friend; *cf. note to line 291.*

gaſt'lich, hospitable.

Gaſt'recht, das, –es, –e, right of hospitality.

Gat'tin, die, –nen, wife.

Gebälk', das, –es, –e, *collective for* Balken, beams, timber, woodwork.

gebä'ren, gebar, geboren, *tr.*, to give BIRTH to, bear, bring forth; geboren, *adj.*, natural (*1624*).

ge'ben, gab, gegeben, *tr.*, to GIVE, yield or produce (*1050*), furnish (*1128*); auf etwas geben, place reliance on (*882*), regard *or* heed (*2177*); es gibt, gab, hat gegeben, etc., there is, was, has been, etc.; ſich zu erkennen geben, to make oneself known *or* felt (*1202*); ins Herz geben, inspire with, put into the heart; was gibt's? what's happening, what is going on? was hat's gegeben? what has occurred?

gebie'ten, gebot, geboten, *tr.*, to command, rule, govern, control.

Gebir'ge, Gebirg, das, –(e)s, –(e), chain of mountains, mountain range, mountains, *often used for* the Forest Cantons (*164*).

Gebot', das, –es, –e, command, order.

gebrau'chen, *tr.*, to use.

Gebreſt'en, das, –s, —, defect, sorrow, grief, want; *now obs. and highly figurative, denoting lit. a physical defect or want.*

gebüh'ren, *with dat.*, to be due, belong to; *reflex.*, to be proper, be becoming, befit, be the duty of.

Geburts'land, das, –s, ¨er, native land.

Gedächt'nis, das, –ſſes, –ſſe, memory, remembrance.

Gedan'ke, der, –ns, –n, thought, idea.

gedei'hen,* gedieh, gediehen, to grow, thrive, prosper; *for* vorrücken, progress *or* advance (*S.D., Act I., Sc. III*).

gedenk', *poetic for* eingedenk, mindful (*1198*).

geden'ken, gedachte, gedacht, *gen. or* an *with acc.*, to remember, intend, purpose, be mindful of.

Geduld', die, patience.

gedul'dig, patient, forbearing.

Gefahr', die, –en, danger, peril, risk.

gefähr'lich, dangerous, perilous; Gefährliches (*1516*), dangerous thing *or* something dangerous.

gefal'len, gefiel, gefallen, *with dat.*, to please.

Gefan'g(e)ne, der, *participle used as noun*, captive, prisoner.

Gefäng'nis, das, –ſſes, –ſſe, prison.

Gefie'der, das, –s, game birds (cf. Hochflug, *900*), fowls, plumage.

Gefol'ge, das, –s, —, train, retinue, attendants.

Gefühl', das, -s, -e, FEELing, instinct.

ge'gen, *prep. with acc.*, against, contrary to, in comparison with, towards, about.

Ge'gend, die, -en, region, scene, country.

Ge'genteil, das, -s, -e, contrary.

gegenü'ber, *prep. with dat. and adv.*, over against, opposite to.

geha'ben, *reflex.*, to fare; Gehabt Euch wohl (*942*), farewell.

gehäf'fig, hostile; *in the archaic and active sense of* HATEful, spiteful (*487*).

geheim', intimate, friendly, trustful; *lit.*, private, secret.

Geheim'nis, das, -ſſes, -ſſe, secret.

Geheiß', das, -es, command, bidding.

ge'hen,* ging, gegangen, to GO, succeed, go on with, do, break *or* get loose (*2664*); es geht um, it is a matter of, it concerns; zu Rate gehen, to take counsel together.

Gehöft', das, -es, -e, farm, estate.

Gehölz', das, -es, -e, woods, forest, thicket.

gehor'chen, *with dat.*, to obey.

gehö'ren, *with dat.*, to belong.

gehor'ſam, obedient, submissive.

Gehor'ſam, der, -s, obedience, allegiance, submission.

Gei'ßel, die, -n, scourge, task.

Geiſt, der, -es, -er, spirit, mind, soul.

Gei'ſterſtunde, die, -n, GHOSTLY hour, midnight hour.

Geiz, der, -es, avarice, greed.

Geläu'der, das, -s, —, railing, rail.

gelan'gen,* to get to, arrive at, reach, come to.

gelaſ'ſen, calm, quiet, composed.

Geläut', **Geläu'te**, -(e)s, ringing of bells, set of bells, chimes, bells.

Geld'not, die, ¨-e(n), want *or* need of money, distress for money, financial distress.

Gele'genheit, die, -en, occasion, chance, opportunity.

Geleit', das, -es, -e, escort, safe conduct.

gelenk', nimble, agile, pliant.

gelich'tet, clear, open.

geliebt', loved, BELOVED; die Geliebte, sweetheart.

gelo'ben, *tr.*, to vow, promise, pledge; *reflex.*, to pledge oneself; das gelobte Land, the Promised Land.

gel'ten, galt, gegolten, to be worth *or* of value, be of weight or influence, be necessary to do something (*2102*), make a stand for, count, be at stake (*2319*); es gilt, it is worth your while, it is a question of; gelten für, pass for.

Gelüb'de, das, -s, —, vow.

Gelüſt'en, das, -s, desire, longing; Gelüſten tragen, to long for lustfully.

gemäch'lich, easy, comfortable, slowly, leisurely (*1791*).

gemah'nen, *tr.*, to remind (an *with acc.*).

gemein', common, ordinary, gen-

eral, mean; das Gemeine, the common good, the common welfare.

Gemein'de, die, –n, community, assembly.

gemein'ſam, common, in common, joint, together.

Gem'ſe, die, –en, wild goat, chamois.

Gem'ſenhorn, das, –s, ¨er, chamois-horn.

Gemüt', das, –es, –er, mind, heart, soul.

gen, *contraction for* gegen.

genie'ßen, genoß, genoſſen, *tr.*, to enjoy.

Genoß', –ſſen, –ſſen, comrade, associate, companion, friend.

Genoß'enſchaft, die, a political district; community, one's own village and friends.

Genoß'ſame, die, –n, community, *obs., though still found in the compound.*

genug', *indec. adj. and adv.*, enough, sufficient.

G(e)nü'gen, das, –s, sufficiency; Genügen tun, to suffice for (*dat.*).

Genuß', der, –ſſes, ¨ſſe, enjoyment, satisfaction.

gera'de, *adj.*, straight, honest, upright; *adv.*, just, directly, rightly.

Gerät', das, –es, –e, tool, tools.

gerecht', UPRIGHT, just, good, honest, proper.

Gerech'tigkeit, die, –en, justice, fairness.

Gericht', das, –es, –e, judgment, court; zu Gericht ſitzen, to hold court.

gering', little, small, mean, insignificant.

gern, gerne, *adv.*, gladly, willingly; *with verbs*, like to, be glad to.

Ger'ſau, das, –s, Gersau, name of a village in Schwiez; *cf. note to line 189.*

Ger'trud, die, Gertrude, a woman's name.

Gerüſt', **Gerüſ'te,** das, –(e)s, –(e), scaffolding.

Geſchäft', das, –es, –e, business.

Geſchäf'tigkeit, die, activity, occupation.

geſche'hen,* geſchah, geſchehen, to happen, occur, be done (*1829*), be shown *or* given (*396*); Geſchehnes, what is done (*992*), past things *or* happenings.

Geſchenk', das, –es, –e, gift, present.

Geſchick', das, –s, –e, fate, lot, destiny.

Geſchlecht', das, –es, –er, generation, sex, race.

Geſchmei'de, das, –s, jewelry, jewels.

Geſchöpf', das, –es, –e, creature.

Geſchoß', das, –ſſes, –ſſe, dart, arrow, missile.

geſchwind', quick, swift, speedy, prompt.

Geſchwind'ſein, das, –s, swiftness, quickness, promptness.

Geſell', **Geſel'le,** der, –(e)n, –(e)n, workman who is still learning his trade or profession

and not yet allowed to work on his own responsibility and without supervision; skilled workman, journeyman, comrade, friend (*1752*).

geſel'len, *tr. and reflex.*, to join, associate.

geſel'lig, *adj.*, sociable; *adv.*, together, associated.

Geſetz', das, -es, -e, law.

Geſicht', das, -es, -er, face, countenance, look, SIGHT, view; im Geſicht (*2976*), in sight.

Geſin'del, das, -s, rabble, vagabonds.

geſinnt', minded, disposed.

Geſpann', das, -s, -e, *poetic*, SPAN, yoke.

geſpannt', eager, intense.

Geſpräch', das, -s, -e, talk, conversation.

Geß'ler, der, -s, Gessler, name of an Austrian governor; *cf. note to line 1854.*

geß'leriſch, of Gessler, Gessler's.

Geſta'de, das, -s, —, shore, bank.

Geſtalt', die, -en, form, shape, figure.

geſtal'tet, formed, shaped.

geſte'hen, geſtand, geſtanden, *tr.*, to confess.

Geſträuch', das, -es, -e, bushes, shrubs.

geſtreng', strict, stern, severe; Geſtrenger Herr, gracious sir *or* lord, your worship.

geſund', SOUND, healthy, well, uninjured.

Getön', das, -s, blast, sounding.

getrau'en, *reflex. with dat.*, to trust oneself, venture, dare.

getreu'lich, faithfully.

getroſt', confident, courageous.

gewah'ren, *tr., and intr. with gen.*, to perceive.

gewäh'ren, *tr.*, to grant *or* allow (*713*), furnish, offer (*2158*); *intr.*, to answer for, render security (*710*).

Gewalt', die, -en, power, authority, violence, outrage. Gewalt ausüben, to do violence to (*1645*).

Gewalt'beginnen, das, -s, tyrannical act, deed of violence, act of tyranny.

Gewalt'herrſchaft, die, -en, despotism, rule of violence, tyranny.

gewal'tig, powerful, vast, mighty, great.

gewalt'ſam, violent, forcible, tyrannous.

Gewalt'tat, die, -en, act *or* deed of violence, outrage.

Gewehr', das, -s, -e, weapon.

Geweih', das, -s, -e, horns, antlers.

Gewer'be, das, -s, —, business, trade, calling, occupation.

Gewinn', der, -s, -e, gain, advantage, profit.

gewin'nen, gewann, gewonnen, *tr.*, to gain, get, take, earn, capture.

gewiß, sure, certain, some.

Gewit'ter, das, -s, —, thunderstorm.

gewöh'nen, *tr.*, to accustom.

gewohnt', *with acc. or gen.*, used, accustomed.

gift'geſchwollen, SWOLLEN with poison *or* venom, venomous.

gift'ig, poisonous, venomous, malignant, spiteful.

Gip'fel, der, –s, —, summit, top, apex, climax.

Git'ter, das, –s, —, grating, bars, cage.

Glanz, der, –es, brightness, splendor, glow, glitter, show, glory, radiant light (*2427*).

glän'zen, to shine, glow, be bright, glitter; glänzend, brilliant, radiant, glorious.

glanz'voll, brilliant, radiant, FULL of splendor.

Glar'ner, *adj.*, of Glarus; *cf. note to line 2665.*

Glär'niſch, der, –es, the Glärnisch, a mountain range; *cf. note to line 2665.*

glatt, smooth, sleek, slippery.

Glau'be, Glau'ben, der, –(n)s, –(n), faith, BELIEF.

glau'ben, *tr.*, *with dat. of pers.*, to BELIEVE, trust, think (*i.e.* conjecture).

glau'benswert, trustworthy, reliable.

gleich, *adj.*, equal, same, uniform, LIKE; *adv.*, *for* ſogleich, at once, immediately; *conj.*, *for* obgleich, although, though; ein Gleiches, the same thing, a like fate (*108*).

glei'chen, glich, geglichen, *with dat.*, to be LIKE, look LIKE.

gleich'falls, *adv.*, LIKEwise.

gleich'förmig, *adv.*, uniformly, evenly.

gleichwie', *strengthened form for* wie, *adv.*, just as, as.

glei'ten, glitt, geglitten *or* gegleitet (ſein *or* haben), to slip, GLIDE, fall, slide.

Glet'ſcher, der, –s, —, GLACIER.

Glet'ſcherberg, der, –s, –e, snow mountain, ice mountain.

Glock'e, die, –n, bell.

Glöck'lein, das, –s, —, little bell.

glor'reich, GLORIOUS.

Glück, das, –es, prosperity, happiness, fortune.

glück'lich, *adj.*, happy, fortunate, successful; *adv.*, successfully, safely.

glück'ſelig, *poetic for* glücklich, happy, successful.

Glück'ſtand, der, –s, state of fortune; dein Glückſtand blüht (*202*), your affairs prosper greatly.

glü'hen, to GLOW.

Glut, die, –en, GLOW, flame.

Gna'de, die, –n, mercy, grace, favor; Gnade für Recht ergehen laſſen, temper justice with mercy.

gnä'dig, merciful, gracious, favorable.

Gnü'gen, *for* Genü'gen, das, –s, satisfaction.

Gold, das, –es, GOLD.

Gol'ler, der, –s, —, doublet, a close fitting leather doublet *or* jacket without sleeves.

gön'nen, *tr.*, to grant, not to grudge.

go'tiſch, GOTHIC.
Gott, der, –es, ¨er, GOD.
Got'teshaus, das, –s, ¨er, HOUSE of GOD, church, monastery, convent.
Gott'hard, der, –s, St. Gotthard, a mountain and a mountain pass; *cf. note to line 876.*
Grab, das, –s, ¨er, GRAVE.
gra'ben, grub, gegraben, *tr.*, to dig.
grad, *for* gerade.
Graf, der, –en, –en, count.
Gram, der, –s, grief, sorrow, care.
Gran'ſen, der, –s, —, either end of a boat, bow, stern.
Gras, das, –es, ¨er, GRASS.
gräß'lich, horrible, awful, terrible, dire; das Gräßliche (*638*), monstrous deed.
Grat'tier, das, –s, –e, chamois.
grau, GRAY.
grau'en, *impers. intr. with dat.*, to dread, fear, feel horror; das Grau(e)n, terror, horror (*1094*).
grau'envoll, awful, terrible.
grau'ſam, cruel, fierce.
Grau'ſamkeit, die, –en, cruelty.
Grau'ſen, das, –s, horror, dread, terror.
grau'ſenvoll, terrible, awful.
grei'fen, griff, gegriffen, *tr. and intr.*, to grasp, seize, reach, lay hold of, take hold of, draw (*1290*), check, restrain, arrest, take up, have recourse to.
greis, gray, hoary.
Greis, der, –es, –e, old man.
Gren'ze, die, –n, border, limit, boundary.
gren'zenlos, infinite, boundless.
Greu'el, der, –s, outrage, atrocity.
greu'lich, horrible, monstrous, shocking; Greulicheres, something more horrible.
Grimm, der, –s, fury, rage, wrath.
Groll, der, –s, spite, grudge, ill-will, enmity.
grol'len, *with dat.*, to be angry with, bear a grudge against.
groß, big, GREAT, large, numerous (*659*); mit einem großen Blick, astonished, with eyes wide open; Großes, a great deal, much (*1054*); das Größte, the most, the greatest thing.
Groß'vater, der, –s, ¨er, grandFATHER.
Gruft, die, ¨e, cavern, vault, grave, crevasse, dungeon (*1504, 2362*).
grün, GREEN.
Grün, das, –s, GREEN (color), verdure.
Grund, der, –es, ¨e, GROUND, base, foundation, gorge, ravine, bottom; reason.
grün'den, *tr.*, to found, establish.
gründ'lich, thoroughly, entire.
grü'nen, to become GREEN, grow, flower, flourish, thrive, bud; grünend, green, verdant.
gruppie'ren, *tr.*, to GROUP; *re flex.*, to be grouped, form groups.
grü'ßen, *tr.*, to GREET, salute; *reflex.*, to exchange greetings, greet one another.
Gunſt, die, favor.

gün'ſtig, favorable.
Günſt'ling, der, –s, –e, favorite.
gür'ten, *tr.*, to GIRD, belt.
gut, *adj.*, GOOD, excellent, honest, right; *adv.*, well, so good, as well as; der Gute, the good (man); das Gute, the good (thing); Laß's gut ſein, never mind.
Gut, das, –es, ¨er, goods, possessions, estate.
Gü'te, die, kindness.
gü'tig, kind, good, gracious.
Gut'tat, die, –en, kind *or* charitable act, kindness, favor.

H

ha, *interj.*, ha! ah!
Ha'be, die, property, possessions.
ha'ben, hatte, gehabt, *tr.*, to HAVE, possess; was habt Ihr? what is the matter with you?
Habs'burg, die, Habsburg, the name of a castle; *cf. note on line 2976.*
hack'en, *tr.*, to hack, chop, cut.
Hack'meſſer, das, –s, Hackmesser, "chopping knife," the name of a cliff; *cf. note to line 2186.*
Ha'fen, der, –s, —, HAVEN, harbor, port.
ha'geln, *impers.*, to HAIL.
Hahn, der, –es, ¨e, cock.
Ha'ke, der, –n, Haken, name of a mountain; *cf. note, S.D., Act I, Sc. I.*
halb, HALF.
Halb'kreis, der, –es, –e, semicircle.
Hal'de, die, –n, a steep mountain slope; also part of a proper name.
Hälf'te, die, –n, HALF.
Hal'le, die, –n, HALL.
Hals, der, –es, ¨e, neck.
hals'gefährlich, dangerous, perilous, risky to life.
halt, *interj.*, HALT! stop! HOLD!
hal'ten, hielt, gehalten, *tr.*, to HOLD, keep, restrain, keep closed, hold shut, occupy; celebrate (*2652*); *intr.*, to hold, keep, hold fast; an ſich halten, restrain oneself.
Ham'mer, der, –s, ¨, HAMMER.
Hand, die, ¨e, HAND; auf eigne Hand, on one's own account, independently; zur Hand, at hand, present, just now.
Hand'bube, der, –n, –n, boy, servant, helper.
han'deln, to act, do, do (an) by.
hand'haben, handhabte, gehandhabt, to handle, manage, wield.
Hand'langer, der, –s, —, laborer, helper, unskilled laborer; *cf. Eng.* "hand."
hand'lich, vigorous.
hand'los, affording no hold, smooth, inaccessible.
Hand'ſchlag, der, –s, ¨e, handclasp as sealing a pledge (*2487*), HAND-clasp.
Hand'ſchuh, der, –s, –e, glove, gauntlet.
Hand'werk, das, –s, –e, business, occupation, trade.
han'gen, hing, gehangen, to HANG, be suspended.

hän'gen, *tr. and intr.*, to HANG, to be suspended, cling.

Hans, der, -en, Hans, an abbreviation of Johannes, John.

här'men, *reflex.*, to grieve, worry.

harm'los, HARMLESS, inoffensive, innocent.

harmo'niſch, HARMONIOUS.

Har'niſch, der, -es, -e, suit-of-mail, coat-of-mail, armor.

Har'ras, der, Harras, part of a proper name; *cf. note to S D. 1854.*

har'ren, *with gen., or with* auf *and acc., for* erwarten, to wait for, await.

hart, *adj.*, HARD, harsh; *adv.*, close; hart vorbei', close by; das Härteſte, the worst *or* hardest (thing).

här'ten, *tr.*, to HARDEN, temper.

haſch'en, *tr.*, to catch, seize.

Haß, der, -ſſes, hatred, HATE.

haſ'ſen, *tr.*, to HATE.

Haſt, die, HASTE, speed.

Hau'be, die, -n, cap, hood, cloud cap (*39*).

Hauch, der, -es, -e, breath, air.

Hau'fe, Hau'ſen, der, -(n)s, -(n), crowd, body of men, HEAP.

häu'fen, *reflex.*, to be HEAPed, massed, piled, accumulate.

Haupt, das, -es, ¨er, head, leader, chief, president (*1128, 1145*), life (*614*).

Haupt'ort, der -es, -e, chief town, capital.

Haus, das, -es, -¨er, HOUSE, home, family (*671*); zu Hauſe, at home; nach Hauſe, to one's home, home.

hau'ſen, *for* ſich aufhalten, to reside, be.

Haus'flur, die, -en, entrance hall, entrance, main room, living room.

Haus'frau, die, -en, house-wife, wife.

Haus'gebrauch, der, -s, ¨e, family, custom.

Haus'genoß, Hausgenoſſe, -ſſen, -ſſen, household companion.

haus'halten, hielt-, -gehalten, to keep house, live, reside, dwell.

Häus'lein, das, -s, —, small house.

häus'lich, domestic.

Haus'recht, das, -s, -e, family RIGHT.

Haus'tür, Haus'türe, die, -(e)n, HOUSE-DOOR.

Haus'vater, der, -s, ¨er, father of a family.

he'ben, hob, gehoben, *tr.*, to lift, raise.

Heb'wig, die, Hedwig, a woman's name.

Heer, das, -es, -e, army, host.

Hee'resmacht, Heermacht, die, ¨e, military force, army, troops, arbitrary *or* absolute power.

Heer'weg, der, -es, -e, *poetic*, highway, military road.

Heer'zug, der, -es, ¨e, army, host, a marching army (*1173*).

hef'tig, violent, fierce, vehement, passionate.

Hef'tigkeit, die, violence, vehemence, passion.

Hei'de, der, –n, –n, HEATHEN, pagan.

Heil, das, –s, welfare, HEALTH; *interj.*, hail!

hei'len, *tr.*, to HEAL.

hei'lig, holy, sacred, HALLOWED.

Hei'ligtum, das, –s, ¨er, sanctuary.

heim, *adv. and sep. prefix*, HOME, homeward.

Hei'mat, die, –en, HOME, native land *or* place.

hei'matlich, native.

heim'bringen, brachte –, -gebracht, *tr.*, to bring *or* take home.

hei'misch, at home, native.

Heim'kehr, die, return home, homeward journey.

heim'kehren,* to return home.

heim'sehnen, *reflex.*, to long for home, feel homeward longing.

heim'lich, secret, hidden, retired, secreted.

hei'schen, *tr.*, to ASK, demand.

hei'ser, HOARSE.

heiß, HOT, burning, ardent, fierce.

hei'ßen, hieß, geheißen, to be called, be named, mean (*892*), be equivalent to; es heißt, it is said *or* rumored.

hei'ter, merry, bright, cheerful, serene.

Held, der, –en, –en, hero.

Hel'denkraft, die, ¨e, heroic strength *or* force *or* power.

Hel'denkühnheit, die, heroic boldness, heroism.

Heldin, die, –nen, heroine.

hel'fen, half, geholfen, *with dat.*, to HELP.

Hel'fer, der, –s, —, HELPER, defender.

hell, bright, clear, shrill, piercing

Helm, der, –s, –e, HELMET.

her, *adv. and sep. pref.*, HERE, thither, this way (towards the speaker); *but often best left untranslated;* lange her, long since *or* ago.

herab', *adv. and sep. pref.*, down, down from, down along.

herab'steigen,* stieg –, -gestiegen, to descend.

heran', *adv. and sep. pref.*, hither, here, this way, up, up to.

heran'begeben, begab –, -begeben, *reflex.*, to come near *or* hither (*1733*).

heran'ziehen,* zog –, -gezogen, to approach, draw near, march on.

herauf', *adv. and sep. pref.*, up, upwards, UP HERE, up along.

heraus', *adv. and sep. pref.*, OUT HERE, out from, out of, from, forth.

heraus'finden, fand –, -gefunden, *reflex. and reciprocal*, to recognize one another.

heraus'geben, gab –, -gegeben, *tr.*, to give up, deliver up.

heraus'nehmen, nahm –, -genommen, *tr.*, to take out *or* away, draw forth.

heraus'treten,* trat –, -getreten, to step out *or* forth, appear.

heraus'wachsen,* wuchs –, -gewachsen, to grow up *or* forth, grow out.

herb, bitter, cruel, harsh.

herbei', *adv. and sep. pref.*, hither,

up, this way, near by; *elliptical*, bring here! here with it! (*354*).

herbei'eilen,* to hasten up *or* hither.

herbei'kommen,* kam –, -gekommen, to come up *or* hither *or* along, advance.

Her'berg, Herberge, die, –(e)n, shelter, inn, quarters.

Herd, der, –es, –e, HEARTH; Herd und Hof (*331*), hearth and home.

Her'de, die, –en, HERD, flock.

Her'denglocke, die, –n, herdbell, bell of a herd, cow-bell.

Her'denreihen, der, –s, the Kuhreihen; *cf. note on* Kuhreihen, *S.D., Act I, Sc. I.*

herein', *adv. and sep. pref.*, in here, hither, in.

herein'bringen,* brang –, -gebrungen, to press in, crowd in, force one's way, penetrate.

herein'eilen,* to hurry in, appear hastily.

herein'führen, *tr.*, to lead *or* bring in.

herein'rufen, rief –, -gerufen, *tr.*, to call in, summon.

herein'stürzen,* to rush in; im Hereinstürzen, as (they) rush in.

herein'treten,* trat –, -getreten, to step in, enter.

herein'ziehen, zog –, -gezogen, *tr.*, to draw in.

her'führen, *tr.*, to lead *or* bring here *or* hither.

herfür', *adv. and sep. pref.*, *archaic for* hervor, forth, out, forward.

herfür'brechen,* brach –, -gebrochen, *for* hervorbrechen, to break out (*2230*).

herfür'ziehen, zog –, -gezogen, *for* hervorziehen, *tr.*, to draw out, display, produce.

her'hangen,* hing –, -gehangen, to hang towards, hang down.

He'ribann, der, –s, *archaic for* Heerbann, call to arms, army-summons, the public summons (Bann) calling the army (Heer) together.

her'kommen,* kam –, -gekommen, to come here *or* hither.

Her'mann, der, –s, Herman, a man's name.

He'roldsruf, der, –s, –e, HERALD'S call *or* summons.

Herr, der, –n, –en, lord, feudal lord; Lord, God, ruler, gentleman, master, Mister, sir, husband.

Her're, *archaic for* Herr.

her'reichen, *tr.*, to REACH, extend.

Her'renbank, die, ¨e, noble's bench.

Her'renburg, die, –en, lordly castle, nobleman's castle.

Her'renknecht, der, –s, –e, servant to a lord, vassal, slave.

Her'renleute, die, *plu. only*, men of standing or of influence, rich people or those that have others in their employ.

her'renlos, without a lord *or* master *or* owner, unclaimed, ownerless.

Her'renschiff, das, –s, –e, governor's boat.

herr'lich, magnificent, excellent, glorious, splendid; das Herrliche, glory (*2422*).

Herr'ſchaft, die, –en, lordship, rule, dominion.

herr'ſchen, to rule, govern, reign; herrſchend, of commanding importance (*2433*), lordly, domineering.

Herr'ſcher, der, –s, —, ruler, sovereign, governor.

her'ſchicken, *tr.*, to send here *or* hither.

herü'ber, *adv. and sep. pref.*, hither, across, to this side, over here.

herum', *adv. and sep. pref.*, around, about, round, about.

herum'gehen,* ging –, -gegangen, to go around, be passed around.

herun'ter, *adv. and sep. pref.*, down, downwards.

herun'tergießen,* goß –, -gegoſſen, to pour down, rush down.

herun'terholen, *tr.*, to bring down.

herun'terſinken,* ſank –, -geſunken, to sink down, fall down.

herun'terſteigen,* ſtieg –, -geſtiegen, to descend.

hervor', *adv. and sep. pref.*, FORTH, out, forward.

hervor'graben, grub –, -gegraben, *tr.*, to dig forth *or* from under, rescue from under.

hervor'kommen,* kam –, -gekommen, to come forth.

hervor'ſtürzen,* to rush forth *or* out.

hervor'treten,* trat –, -getreten, to step forward.

Herz, das, –ens, –en, heart; Herz und Mund, heart and tongue.

herzei'nig, ONE at HEART.

herz'haft, courageous, brave, bold.

herz'lich, *adj.*, HEARTY, cordial, warm; *adv.*, very.

Her'zog, der, –s, –e *or* ¨e, duke.

heu'len, to HOWL, roar, scream.

heu'te, *adv.*, to-day.

hiedan'nen, *adv.*, *archaic for* von dannen, out of this, away, from here, hence.

hie'her, *adv.*, hither, HERE.

hier, *adv.*, HERE.

Hil'degard, die, Hildegard, a woman's name.

Hil'fe, die, HELP.

hilf'los, HELPLESS.

hilf'reich, helpful.

Him'mel, der, –s, —, heaven, sky, climate (*1798*); Himmels Ströme (*3267*), snow and rain.

him'melhoch, HIGH as heaven, to the sky.

him'melſchreiend, crying to heaven, outrageous; es iſt himmelſchreiend, it cries to heaven.

Him'melsdach, das, –s, ¨er, canopy of heaven.

Him'melsgabe, die, –en, gift of heaven *or* of God.

Him'melsglück, das, –s, heavenly bliss.

Him'melslicht, das, –s, –er, LIGHT of heaven.

Him'melsraum, der, –es, ¨e, space *or* quarter of the heavens, direction.

hin, *adv. and sep. pref.*, HENCE, thither, that way, there, along,

away, gone, away (from the speaker); *often best left untranslated;* wo . . . hin, whither.

hinab', *adv. and sep. pref.*, down, downwards.

hinab'drücken, *tr.*, to press down, repress.

hinab'ſenden, ſandte –, -geſandt, *tr.*, to SEND down.

hinab'ſinken,* ſank –, -geſunken, to SINK down.

hinab'ſteigen,* ſtieg –, -geſtiegen, to descend.

hinan', *adv. and sep. pref.*, up, upwards, up along, thither.

hinan'klimmen,* klomm –, -geklommen, to climb up.

hinauf', *adv. and sep. pref.*, UP, upwards.

hinauf'greifen, griff –, -gegriffen, to reach up, appeal.

hinauf'ſteigen,* ſtieg –, -geſtiegen, to ascend.

hinaus', *adv. and sep. pref.*, OUT, away, forth from.

hinaus'eilen,* to hasten out.

hinaus'ſenden,* ſandte –, -geſandt, *tr.*, to send out *or* forth.

hin'dern, *tr.*, to HINDER, prevent.

Hin'dernis, das, –ſſes, –ſſe, HINDRANCE, obstacle.

hin'deuten, *tr.*, to point towards.

hin'drücken, *tr.*, to press towards *or* against.

hindurch', *adv. and sep. pref.*, through.

hin'eilen,* to hasten towards, run up, hasten thither *or* away.

hinein', *adv. and sep. pref.*, IN, into.

hinein'gehen,* ging –, -gegangen, to GO IN, enter, go indoors *or* into another room.

hin'fahren,* fuhr –, -gefahren, to go away, sail away, sail along; fahre hin! be gone! farewell! go hence!

hin'fallen,* fiel –, -gefallen, to FALL down.

hin'finden, fand–, –gefunden; *reflex.*, to FIND one's way to.

hin'flüchten, *reflex.*, to flee, seek refuge.

hinfort', *adv.*, HENCEFORTH.

hin'gehen,* ging –, -gegangen, to go thither *or* there, go on, go hence.

hin'kommen,* kam –, -gekommen, to come there, arrive at, get to, disappear, vanish (*2708*).

hin'leben, LIVE on, pass one's life; frei hinleben (*233*), live on independently.

hin'nen, *adv.*, in here; von hinnen, hence, away.

hin'pflanzen, *tr.*, to PLANT there, set up *or* put up there.

hin'reichen, *tr.*, to REACH out, hold out, extend.

hin'reiten,* ritt –, -geritten, to ride along.

Hin'ſcheid, der, –s, decease, demise, death, departure.

hin'ſchiffen,* to sail along *or* hence.

hin'ſehen, ſah –, -geſehen, to look there, look thither *or* that way, notice.

hin'ſenden, ſandte –, -geſandt, *tr.*, to send there *or* thither.

hin'ſtehen, ſtand –, -geſtanden, *dialectic for* ſich hinſtellen, to stand, take a stand, take one's place.

hin'ſtellen, *tr.*, to put, place, station, erect; *reflex.*, to take one's stand, station oneself.

hin'ten, *adv. and sep pref.*, behind, back, far away, remote.

hin'ter, *adj.*, hinder, rear, back.

hin'ter, *adv. and sep. pref., and prep. with dat. or acc.*, behind, back, down, after, beyond.

hinterge'hen, hinterging, hintergangen, *tr.*, to deceive, delude, elude, escape from.

Hin'tergrund, der, –s, ¨e, background, rear.

Hin'terhalt, der, –s, ambush.

hinterhal'ten, hinterhielt, hinterhalten, *tr.*, to withhold, keep back; *for* zurückhalten, *with dat. of per. and acc. of thing.*

hin'terſt, *superl.*, hindmost, last.

hinü'ber, *adv. and sep. pref.*, over, across, beyond, passed over, dead.

hinü'berdringen,* drang –, -gedrungen, to reach across.

hinü'berſchaffen, *tr.*, to take across, get over.

hinü'berſein,* war –, -geweſen, to be across, be beyond, be dead.

hinü'bertragen, trug –, -getragen, *tr.*, to carry across, bear across.

hinun'ter, *adv. and sep. pref.*, down, downwards.

hinun'terſchiffen,* to sail down.

hinun'terſteigen,* ſtieg –, -geſtiegen, to descend.

hinweg', *adv. and sep. pref.*, away, off, forth, aside.

hinweg'legen, *tr.*, to lay away.

hinweg'treten,* trat –, -getreten, to step aside *or* away.

hinweg'werfen, warf –, -geworfen, *tr.*, to throw away, cast aside, reject.

hin'werfen, warf –, -geworfen, *tr.*, to throw away *or* down, cast aside.

hin'ziehen, zog –, -gezogen, *tr.*, to attract, draw towards.

hinzu', *adv. and sep. pref.*, towards, up, up to, thither.

Hirſch, der, –es, –e, stag, hart.

Hirt, Hirte, der, –(e)n, –(e)n, herdsman, shepherd.

Hir'tenknabe, der, –n, –n, herdsman's boy *or* assistant.

hoch, *adj.*, high, lofty, great; *adv.*, very, highly.

Hoch'flug, der, –s, large game birds.

hoch'geboren, highborn, of noble birth.

Hoch'gewilde, das, –s, large game animals.

Hoch'land, das, –s, ¨er, highland, upland.

hoch'ſpringen, ſprang –, -geſprungen, to leap high.

hoch'verſtändig, highly intelligent, very learned, sage, wise.

Hoch'wacht, die, –en, signal-fire, beacon-fire; watch-tower *or* signal height (*2848*).

hoch'würdig, venerable.

Hoch'würdige, das, –n, consecrated wafer, host, eucharist.

Hoch'zeit, die, –en, wedding, wedding procession *or* party.

Hoch'zeitgesellschaft, die, –en, wedding party.

Hoch'zeithaus, das, –es, ¨er, house of marriage.

Hof, der, –es, ¨e, yard, court, farm; Herd und Hof, hearth and home.

hof'fen, *tr.*, to HOPE.

Hoff'nung, die, –en, HOPE.

Hof'statt, die, court, temporary residence of a ruler (*2966*).

Hof'tor, das, –es, –e, yard gate, gate of a yard, courtyard gate.

Hö'he, die, –en, HEIGHT, top, eminence; in die Höhe, up, upwards.

Ho'heit, die, –en, HIGHNESS, greatness, sovereign power, authority.

hö'her, *compar. of* hoch, higher, greater.

hohl, HOLLOW, empty, deep, undermined (*2408*).

Höh'le, die, –n, HOLLOW, cavity, den, socket (*of the eye*).

Hohl'weg, der, –s, –e, HOLLOW WAY, narrow pass, defile, sunken road.

hohn'sprechen, sprach –, -gesprochen, *with dat.*, to deride, mock, make light of.

hold, favorable, kind, gentle, sweet, lovely; hold sein (*1414*), to be in love with, to favor with love.

ho'len, *tr.*, to fetch, get, bring, obtain (*2963*).

Höl'lenqual, die, –en, infernal torment, fearful *or* unspeakable agony.

Höl'lenrachen, der, –s, —, jaws of HELL, death.

Holun'derstrauch, der, –s, ¨ *or* ¨er, elderbush.

Holz, das, –es, ¨er, wood, timber.

hor'chen, to listen, HEARKEN.

Hor'de, die, –n, HORDE.

hö'ren, *tr.*, to HEAR, listen, hark.

Horn, das, –s, ¨er, HORN, battle-horn; point, peak (*of mountains*).

Hor'nisse, die, –n, HORNET.

hübsch, pretty, nice; was Hübsches, something nice (*1582*).

Huf, der, –es, –e, HOOF.

hul'digen, *with dat.*, to render homage *or* allegiance.

Hul'digung, die, –en, homage.

hun'dert, HUNDRED.

Hunn, der, –s, Hunn, part of a proper name; *cf. note to line 986, S.D.*

hur'tig, quick; mach' hurtig, hurry.

Hut, der, –es, ¨e, HAT.

Hüt'te, die, –n, HUT, cottage.

I

I'berg, der, –s, Iberg, a man's name; *cf. note to line 240.*

ich, *per. pron.*, I.

ihr, Ihr, *per. pron.*, ye, you.

ihr, *poss. pron. and adj.*, her, its, their; Ihr, your.

Im'isee, Im'mensee, das, –s, Imisee *or* Immensee, the name

of a village; *cf. note to line 2654.*

im'mer, *adv.*, always, ever, still, forever; auf immer, forever.

im'merdar, *adv.*, always, ever, still.

in, *prep. with dat. or acc.*, IN, into, within, at; *occasionally for* in den; *cf. note to line 2706, and lines 305, 2734.*

In'brunſt, die, ardor, fervor.

indem', *adv.*, meanwhile; *conj.*, while, as, when.

indeſ', **indeſ'ſen,** *adv.*, meanwhile; *conj.* (*for* indem), while.

In'halt, der, –s, contents, tenor, purport, substance.

in'ne, *adv.*, within; innehalten, to pause, stop.

in'ner, interior, INNER; das In'nere, heart *or* soul (*2584, 3124*), the interior (*of a land*) (*2932*).

in'nerſt, innermost, inmost; mein Innerſtes, my inmost self, inmost thought; das Innerſte, innermost part of the house (*504*).

ins, *for* in das.

In'ſel, die, –n, island.

ir'diſch, earthly, temporal; Irdiſches (*2807*), earthly things.

irr, ir're, astray.

ir'ren, to wander, stray; *reflex.*, to be mistaken, err.

Irr'tum, der, –s, ¨er, mistake, fault, error.

Ita'lien, das, –s, Italy.

I'tel, der, –s, Itel, a man's name; *cf. note to line 986, S.D.*

J

ja, *adv.*, YES, surely, indeed, certainly, you know, of course, even, why.

Jagd, die, –en, hunt, chase.

Jagd'horn, das, –s, ¨er, hunting-horn.

Jagd'kleid, das, –s, –er, hunting-dress, hunting-costume.

ja'gen, *tr. and intr.*, to hunt, pursue, chase.

Jä'ger, der, –s, —, hunter, huntsman.

Jahr, das, –es, –e, YEAR; Jahr und Tag, a long time; *cf. note to line 1513.*

Jahr'markt, der, –s, ¨e, annual fair, country fair.

Jam'mer, der, –s, misery, grief, calamity, affliction.

jam'mern, *tr., intr., and impers. with gen.*, to pity, grieve, cause pity, move to pity.

Jam'merruf, der, –s, –e, wail, lamentation, cry of suffering.

je, *adv.*, always, ever, each time; *used as distributive before cardinals*, every, by.

je'der, jede, jedes, each, every, every one, each one, any.

jedwe'der, *archaic for* jeder, each, every.

je'mand, *pron.*, some one, somebody.

je'ner, jene, jenes, *adj. and demon. pron.*, that one, the former, he.

Jen'ni, der, –s, Jenni, a boy's name.

jen'ſeits, *adv., and prep. with*

gen., on the other side, beyond.

jetz'o, *archaic for* jetzt.

jetzt, *adv.*, now.

Joch, der, –es, –e, ridge, saddle, YOKE, mountain; *fig.*, fort, prison, keep; tyranny.

Jo'hann, Johan'nes, der, John, a man's name.

Jörg, der, *a corruption of* Georg, George, a man's name.

Joſt, der, –es, Jost, a man's name.

Ju'das, der (*gen.* Judä), St. Jude; *cf. note to line 146.*

Ju'gend, die, YOUTH.

ju'gendlich, YOUTHful.

jung, YOUNG.

Jung'frau, die, Jungfrau (virgin), the name of a mountain; *cf. note to line 628.*

Jüng'ling, der, –s, –e, young man, youth.

jüngſt, *adv.*, recently.

Jun'ker, der, –s, name given to a young nobleman, squire.

juſt, *adv.*, at that moment, JUST.

K

Kahn, der, –es, ¨e, rowboat, boat.

Kai'ſer, der, –s, —, emperor (*in the play used interchangeably with* König, king).

Kai'ſerhaus, das, –es, ¨er, imperial house *or* family, dynasty.

Kai'ſerhof, der, –es, ¨e, imperial court.

Kai'ſerkrone, die, –n, imperial CROWN.

kai'ſerlich, imperial.

Kai'ſermord, der, –s, –e, murder of an emperor, regicide.

Kalk, der, –s, –e, lime.

kalt, cold.

Kam'mer, die, –n, CHAMBER, room.

Kampf, der, –es, ¨e, conflict, contest, struggle; in (*for* in den) Kampf gehen, to take the field, to fight against.

kämp'fen, to struggle, battle, fight.

Kanton', der, –s, –e, CANTON.

karg, sparing, stingy, niggardly.

Kauf'mann, der, –s, ¨er, *or* Kaufleute, merchant.

Kauf'mannsſchiff, das, –s, –e, merchant vessel, trading ship.

Kauf'mannsſtraße, die, –n, commercial highway.

kaum, *adv.*, scarcely, barely, hardly.

keck, bold, audacious.

keck'lich, *poetic for* keck, *adv.*, boldly.

Kehl'le, die, –n, throat.

kehl'ren, *tr. and reflex.*, to turn.

Keim, der, –s, –e, germ, embryo.

kein, keine, kein, no, not a one, not any one, none, not a.

kei'ner, keine, keins, no one, none, not any.

Kel'ler, der, –s, —, cellar, dungeon.

ken'nen, kannte, gekannt, *tr.*, to KNOW, be acquainted with; kennen lernen, to become acquainted with.

Ker'ker, der, –s, —, prison, dungeon.

Kerl, der, –s, –e, fellow.

Kerns, das, —, Kerns, the name of a village in Unterwalden.

Kern'wald, der, –s, Kernwald, a forest in Unterwalden ; *cf. note to line 545.*

Ket'te, die, –n, chain.

Kind, das, –es, –er, child, boy.

Kin'deskind, das, –es, –er, grandchild ; *plu.*, children's children.

Kind'lein, das, –s, —, little child, infant, babe.

Kiſ'ſen, das, –s, —, CUSHION, pillow.

Kla'ge, die, –n, complaint, grievance.

kla'gen, to complain of (über).

Klang, der, –s, ¨e, sound, ring (*of money*) ; *fig.*, repute.

klar, CLEAR, bright, plain.

Klaus, der, –es, *for* Nicolaus, Klaus, a man's name.

Kleid, das, –es, –er, dress, garb, garment, habit.

klei'den, *tr.*, to dress, CLOTHE, attire.

klein, little, small, petty, slight, trifling.

Klei'nod, das, –s, –ien *or* –e, jewel, treasure, ornament.

klim'men,* klomm, geklommen, *also weak*, to CLIMB.

klin'gen, klang, geklungen, to sound ; das Klingen, tune, melody.

Klip'pe, die, –n, CLIFF, rock, crag.

klop'fen, to knock, beat, rap.

Klo'ſter, das, –s, ¨, monastery, convent, nunnery.

Klo'ſterleute, die, *plu.*, servants *or* dependents of a monastery *or* convent.

Klo'ſtermei(e)r, der, –s, —, steward of a monastery *or* convent ; *cf. note to line 2651.*

Kluft, die, ¨, chasm, gorge, CLEFT.

klug, prudent, shrewd, sensible, wise ; Ihr ſeid nicht klug, you are jesting.

Knа'be, der, –n, –n, boy, lad, youth.

Knecht, der, –es, –e, servant, farm servant, man, vassal, serf, slave, bondsman.

Knecht'ſchaft, die, bondage, servitude, slavery.

Knie, das, –s, –(e), KNEE.

kni(e)'en, to KNEEL.

Knüp'fen, *tr.*, to knit together, tie.

Köch'er, der, –s, —, quiver.

kom'men,* kam, gekommen, to COME, arrive, occur (*1237*) ; kommen . . . an (*1546*), to get at ; kommen . . . darauf, come to think of, hit upon ; zu ſich kommen, come to oneself, compose oneself.

komm'lich, *a Swiss word for* bequem *or* angenehm, comely, pleasant, comfortable.

Kö'nig, der, –s, –e, KING ; *used in the play interchangeably with* Kaiſer, emperor.

Kö'nigin, die, –nen, queen.

kö'niglich, KINGLY, royal.

Kö'nigsburg, die, –en, royal castle.

kön'nen, konnte, gekonnt, *tr.*, *and mod. aux.*, CAN, be able, may, be possible.

Kon'rad, der, –s, Konrad, a man's name.
Kopf, der, –es, ¨e, head.
Korn, das, –s, ¨er, CORN, wheat, grain.
koſt'bar, costly, precious.
koſt'en, *tr. and intr.*, to COST; require.
köſt'lich, COSTLY, precious.
kra'chen, roar, CRASH; das Krachen, roar, crashing.
krächz'en, to CROAK.
Kraft, die, ¨e, force, strength, power, vigor.
kräf'tiglich, *archaic and poetic for* kräftig, *adv.*, strongly, vigorously, powerfully.
kraft'los, *adj.*, weak, powerless, exhausted; *adv.*, in vain.
Kra'gen, der, –s, —, collar.
krä'hen, to CROW.
krampf'haft, convulsive.
krank, sick, ill; ein Kranker, sick man.
krän'ken, *tr.*, to hurt one's feelings, grieve, wound, censure (*2334*).
Kranz, der, –es, ¨e, wreath, garland.
Kränz'lein, das, –s, —, little wreath *or* garland.
Kraut, das, –s, ¨er, herb, plant.
Kreis, der, –es, –e, circle, sphere, orbit, socket; round *or* revolution (*2401*).
kreucht, *dialectic present form from* kriechen.
Kreuz, das, –es, –e, CROSS.
Kreuz'lein, das, –s, —, little CROSS.
krie'chen, kroch, gekrochen (ſein *or* haben), to CREEP, crawl.
Krieg, der, –es, –e, war.
krie'geriſch, warlike, martial, spirited.
Krie'gesmacht, die, ¨e, military power, army.
Krie'gesnot, die, ¨e, distress of war.
Kriegs'drommete, die, –n, *for* Kriegstrompete, WAR-TRUMPET.
Kro'ne, die, –n, CROWN, pearl *or* flower (*1710*).
krö'nen, *tr.*, to CROWN.
Krüm'me, die, –n, *poetic for* Krümmung, winding, turning.
Kuck'uck, der, –s, –e, CUCKOO.
Kuh, die, ¨e, COW.
küh'len, *tr.*, to COOL, satisfy.
kühn, bold, daring.
Kühn'heit, die, –en, boldness, daring.
Kuh'reih(e)n, der, –s, —, Kuhreihen, cow tune *or* song; *cf. note, S.D., Act I, Sc. I.*
Kulm, der, –s, –e, summit, peak, crest, mountain top.
Kum'mer, der, –s, grief, anxiety, sorrow.
küm'mern, *tr.*, to regard, concern.
kum'mervoll, sorrowful, anxious, dejected.
Kun'de, die, –n, information, KNOWLEDGE, news, intelligence.
kun'dig, having KNOWLEDGE, acquainted, familiar.
Kund'ſchaft, die, *collective*, spies.
Kunſt, die, ¨e, art, skill.
kunſt'geübt, trained, skillful, practiced.

Kuo'ni, der, –s, Kuoni, *an abbreviation for* Konrad, a man's name.

Kunz, der, –es, Kunz, *a corruption of* Konrad, a man's name.

kurz, short, brief.

kür'zen, *tr.*, to shorten, cut off, deprive of, curtail.

Kurz'weil, die (*also* der *or* das), jest, joke, pastime, amusement.

Küß'nacht, das, –s, Kussnacht, the name of a village; *cf. note to line 219.*

L

la'ben, *tr.*, to refresh.

La'bung, die, –en, refreshment.

lächˈeln, to smile.

lachˈen, to LAUGH.

la'den, lud, geladen, *tr.*, to LOAD; *for* einladen, to invite, summon (*835*, *2656*).

La'ger, das, –s, —, camp; *for* Hoflager, court of a prince (*817*).

Lamm, das, –es, ¨er, LAMB.

Läm'mergeier, der, –s, —, vulture, lamb-vulture.

Land, das, –es, –e *or* ¨er, LAND, country, canton; *cf. note to line 431;* zu Lande, by land; ins Land fallen, to invade a country.

Land'ammann, der, –s, ¨er, land-ammann, chief magistrate of a canton.

Land'bedrücker, der, –s, —, oppressor of a country, tyrant.

lan'den,* to LAND.

Lan'denberg(er), der, –s, Landenberg, name of a governor; *cf. note to line 282.*

lan'denbergiſch, of Landenberg, Landenberg's.

Län'dergier, die, greed for land *or* territory.

Län'derkauf, der, –s, ¨e, purchase of land *or* territory.

Län'derkette, die, –n, chain of lands.

Lan'desammann, der, *for* Landammann, chief magistrate of a canton.

Lan'desfeind, der, –s, –e, enemy of the country *or* state.

Lan'desmark, die, –en, boundary, border of a country.

Lan'desunglück, das, –s, –e, public *or* national misfortune *or* calamity.

Land'leute, die, *plu. for* Landmann, country people, peasants.

Land'mann, der, –s, Landleute, countryman, peasant; *is used sometimes interchangeably with* Landsmann, fellow-countryman.

Land'mark, die, –en, boundary, border of a country.

Land'ſchaft, die, –en, LANDSCAPE, scenery.

Lands'gemeinde, die, –n, general assembly; assembly of a land, canton, *or* state.

Lands'geſetz, das, –es, –e, law of the land.

Lands'mann, der, –s, Landsleute, fellow-countryman, compatriot, friend.

Land'ſtraße, die, –n, highway.

Land'ſturm, der, –s, *no equivalent in English;* general levy of the people, reserves, general call to arms; it is more than the Landwehr, for it includes every man able to bear arms.

Land'vogt, der, –s, ¨e, governor, bailiff.

Land'wehr, die, –en, bulwark, defense, rampart of the land, militia, army.

lang, *adj.*, long; *adv.*, *preceded by an acc.*, during, for; long, for a long time; längſt, *adv.*, very long, long ago, for a long time.

lan'gen, *tr.*, to reach, take down (von).

lang'ſam, slow.

Lan'ze, die, –n, LANCE.

laſ'ſen, ließ, gelaſſen, *tr.*, to leave, let alone, give up, cease from, forsake, LET, permit, allow, cause, help, enable; *makes a dependent infin. passive in meaning; reflex., with infin. following*, may be, can be.

Laſt, die, –en, LOAD, burden, weight.

laſt'en, to weigh upon (auf), press heavily upon.

lau'ern, to lurk, lie in wait, watch for (auf).

Lauf, der, –s, ¨e, course, current; im Lauf, underway.

lau'fen, lief, gelaufen, haben *or* ſein, to run, move, pass quickly *or* swiftly.

lau'ſchen, to lurk, lie in wait for (auf).

laut, LOUD, ALOUD.

Laut, der, –es, –e, sound.

lau'ten, to sound, run, say, purport, be written.

läu'ten, *tr. and intr.*, to ring, peal.

lau'ter, clear, pure, plain, evident.

Lawi'ne, die, –n, avalanche.

le'ben, to LIVE; Lebe wohl! Lebt wohl! Leben Sie wohl! farewell!

Le'ben, das, –s, —, LIFE; Leib und Leben, life and limb; es geht ums Leben, life is at stake.

leben'dig, ALIVE, LIVING; die Leben'digen (*2149*), the living.

Le'bensblut, das, –s, LIFE-BLOOD.

Le'bensglück, das, –s, happiness of life.

leb'haft, eager, lively, animated.

Leb'tag, der, –s, –e, all the days of one's life.

lech'zen, to languish, pant, long for, yearn; lechzend, longing, pining (*3112*).

le'dig, free, empty, vacant.

leer, empty, void, vain, vacant.

lee'ren, *tr.*, to empty, clear, free from.

le'gen, *tr.*, to LAY, put, place.

Le'h(e)n, das, –s, —, fief; zu Lehen, in fief.

Le'henhof, der, –s, ¨e, feudal court, court of fiefs.

Le'hensherr, der, –n, –en, liege-lord, feudal master.

leh'nen, to LEAN.

leh'ren, *tr.*, to teach.

Leib, der, –es, –er, body, person; *poetic*, life; Leib und Leben, life

and limb; Leib und Blut, life and limb.

Lei'beskraft, die, ¨e, bodily strength, might and main.

leib'lich, *for* eigen, bodily, of one's own body, own.

Leich'nam, der, –s, –e, corpse, dead body.

leicht, LIGHT, easy, nimble, quickly, ready; with light wind (*2660*).

leicht'fertig, LIGHT, wanton, flippant, impudent, loose.

lei'den, litt, gelitten, *tr. and intr.*, to suffer, endure.

Lei'den, das, –s, —, suffering, sorrow, grief.

lei'der, *interj.*, alas!

lei'hen, lieh, geliehen, *tr.*, to lend.

lei'sten, *tr.*, to render, perform, do, accomplish, furnish (*1830*), fulfill.

lei'ten, *tr.*, to LEAD, guide, conduct, direct, build, construct (*1269*).

Lei'ter, die, –n, LADDER.

len'ken, *tr.*, to turn, rule, govern, order, direct.

Lenz, der, –es, –e, *poetic for* Frühling, spring; prime (*829*).

Le'opold, der, –s, Leopold; *cf. note to line 2967.*

ler'nen, *tr.*, to LEARN; kennen lernen, to become acquainted with.

le'sen, las, gelesen, *tr.*, to read.

letzt, LAST, final; der Letzte, the last one; das Letzte, the last thing, the worst, death.

leuch'ten, to give LIGHT, shine, gleam; das Leuchten, light (*1442*).

Leu'te, die, *plu.*, people, men, persons.

Leut'hold, der, –s, Leuthold, a man's name; *cf. note to S.D., Act III, Sc. 3.*

Licht, das, –es, –er, LIGHT.

lich'ten, *tr.*, to LIGHT, to cut away undergrowth *or* thick brush in order to let the light through, to clear up; gelichtet, clear, open.

lieb, dear, BELOVED, gracious (*1878, 1892*).

Lie'be, die, LOVE, kindness, favor.

lie'ben, *tr.*, to LOVE.

lie'ber, *comp. of* gern, *adv.*, rather.

lieb'lich, LOVELY.

Lied, das, –es, –er, song, poem, lay, ballad.

lie'gen, lag, gelegen (haben *or* sein), to LIE, be situated, remain (*828*); nichts liegt mir am Leben, life is of no importance to me; nicht lag's an mir, it was no fault of mine; nahe liegen, concern closely *or* much.

Lin'de, die, –n, lime tree, LINDEN.

link, left; die Lin'ke, the left hand; zur Linken, at the left; links, *adv.*, on the left.

Lip'pe, die, –n, LIP.

Li'sel, die, Lisel *or* Lizzie, *diminutive of* Elizabeth.

lo'ben, *tr.*, to praise.

Lock'e, die, –n, LOCK of hair.

lock'en, *tr.*, to entice, allure, tempt.

lo'dern, to blaze, flicker.

loh, bright, blazing, with a blaze (*970*).

Lohn, der, –s, ¨e, pay, reward.

loh'nen, *tr.*, to reward, recompense, requite.

los, *adj.*, *adv.*, *and sep. pref.*, LOOSE, free, rid of, off, away.

Los, das, –es, –e, LOT, chance, fate, destiny.

los'binden, band –, -gebunden, *tr.*, to unfasten, untie.

lö'ſen, *tr.*, to LOOSEN, free, ransom, redeem (*3235*) ; *reflex.*, to free oneself.

los'geben, gab –, -gegeben, *tr.*, to release, set free.

los'laſſen, ließ –, -gelaſſen, *tr.*, to LET LOOSE, let go, set free.

los'reißen, riß –, -geriſſen, *reflex.*, to tear oneself away, break away.

Lo'werz, das, -es, Lowerz, the name of a village and of a lake ; *cf. note to line 2285.*

Luft, die, ¨e, air, breeze.

lu'gen, *a South German word*, to LOOK.

lü'gen, log, gelogen, to LIE, speak falsely, be wrong (*258*).

Luſt, die, ¨e, desire, delight, joy, pleasure, LUST.

lüſt'ern, wanton.

Lux'emburg, das, –s, Luxemburg, the name of a German principality.

Luzern', das, –s, Lucerne, the name of a city and of a canton.

M

mach'en, *tr.*, to MAKE, fix, mend, form, act the part of ; *intr.*, to do, act.

Macht, die, ¨e, MIGHT, power, authority.

mäch'tig, MIGHTY, powerful, master of (*with gen.*).

Mä'dchen, das, –s, —, girl, MAIDEN.

mah'nen, *tr.*, to remind, demand, admonish, warn, dun ; die Mahnenden (*2955*), claimants.

Mai, der, –s, –e *or* –en, MAY.

Mai'entau, der, –s, MAY-DEW ; *cf. note to line 2997.*

ma'leriſch, picturesque.

man, *indef. pron.*, one, some one, they, people, you, we ; *often best rendered by the English passive.*

man'cher, manche, manches, *adj. and pron.*, MANY, many a one, many a.

Mandat', das, –s, –e, edict, order, MANDATE.

Mann, der, –s, ¨er, MAN, husband.

Män'nerwert, der, –s, MANLY WORTH *or* dignity.

Man'neswort, das, –s, –e, MAN'S WORD, an honest man's word (*2488*).

männ'lich, *also archaic* mann'lich, MANLY, valiant, brave.

Man'tel, der, –s, ¨, MANTLE, cloak.

Markt, der, –es, ¨e, MARKET, market place.

Mar'ter, die, –n, torture, torment, pain.

Maß, das, –es, –e, measure, limit.

mä'ßigen, *reflex.*, to control oneself, be moderate.

matt, faint, weak, feeble.

Mat'te, die, –n, *poetic*, MEADOW.

Mau'er, die, –n, wall; also part of a proper name.

Mau'erſtein, der, –s, –e, building stone, stone.

Maul'wurfshaufe, der, –ns, –n, molehill, dirt that is thrown up by a mole.

Maus, die, ¨e, MOUSE; mit Mann und Maus, with all on board.

Mech'thild, die, Mechthild, a woman's name.

Meer, das, –es, –e, sea, ocean.

mehr, *compar. adj.*, MORE, longer (*364*); nicht mehr, no longer, not again; nichts mehr, nothing else, nothing more.

Mehr, das, –es, *for* Mehrheit, majority.

meh'ren, *tr.*, to increase, aggrandize, favor, grant wealth and power.

meh'rere, *plu. adj.*, several.

Mehr'heit, die, –en, majority.

mehrſt, *archaic for* meiſt, most.

mei'den, mied, gemieden, *tr.*, to avoid, shun.

Mei'er, der, –s, —, steward, manager; also part of a proper name; *cf. note*, *S.D.*, *Act II*, *Sc. 2*.

mein, meiner, *adj. and pron.*, MY, MINE; *also gen. of* ich).

mei'nen, *tr. and intr.*, to think (*in the sense of* to have an opinion, to judge), MEAN, intend, feel (*1186*).

mei'nig, *poss. adj. and pron.*, MINE, my own; das Meinige, my own land *or* property, my duty.

Mein'rad, der, –s, Meinrad, a man's name; *cf. note to line 519*.

Mei'nung, die, –en, opinion, wish, intention, meaning, resolve (*395*).

meiſt, *super. of* viel, *adj.*, MOST.

Mei'ſter, der, –s, —, MASTER.

Mei'ſterſchuß, der, –ſſes, ¨ſſe, MASTER SHOT.

Melch'tal, das, –s, Melchtal, name of a valley; *cf. note to S.D.*, *Act I*, *Sc. 4*.

Melch'tal, der, –s, Melchtal, a man's name; *cf. note to S.D.*, *Act I*, *Sc. 4*.

mel'ken, melkte, gemelkt *or* gemolken, *tr.*, to MILK.

Melk'napf, der, –s, ¨e, milk-pail.

Melodie', die, –n, MELODY, tune.

Men'ge, die, –n, multitude, crowd.

Menſch, der, –en, –en, MAN, human being, person.

Men'ſchengedenken, das, –s, *for* Menſchengedenken, within the memory of man, since time immemorial.

men'ſchenleer, unpeopled, unfrequented, deserted, lonely.

Men'ſchenſpur, die, –en, human trace, trace of man.

Menſch'heit, die, mankind, humanity.

menſch'lich, human; etwas Menſchliches, something human (like an accident *or* death).

Men'ſchlichkeit, die, humaneness, humanity, feeling of kindness.

mer'ken, *tr.*, to notice, MARK, observe.

Merk'mal, das, –s, –e, mark, sign, characteristic.

meſ'ſen, maß, gemeſſen, *tr.*, to measure, look at closely, scan, scrutinize; *reflex.*, to compete with, vie with.

Met'tenglöcklein, das, –s, —, MATIN bell; *cf. note to line 966.*

Meu'te, die, –n, pack of hounds.

Meuterei', die, –en, mutiny, riot, rebellion.

Milch, die, MILK.

mild, MILD, gentle, indulgent, generous.

Mil'de, die, MILDNESS, gentleness.

mild'tätig, charitable.

mißbrau'chen, *tr.*, to abuse, misuse (*550*).

Mißʼgunſt, die, envy, ill will, jealousy.

mit, *prep. with dat., adv., and sep. pref.*, with, together with, along with, along; mit dabei, there with the others.

mit'bringen, brachte –, -gebracht, *tr.*, to BRING *or* take along with, require (*1582*).

mit'führen, *tr.*, to bring *or* carry along with.

mit'geben, gab –, -gegeben, *tr.*, to GIVE *or* take along with, put with the rest.

mit'kommen,* kam –, -gekommen, to COME along with.

Mit'leid, das, –s, sympathy, compassion, pity.

mit'nehmen, nahm –, -genommen, *tr.*, to take along, enjoy, accept, take in.

mitſamt', *prep. with dat.*, *for* zuſammen mit, *pleonastic and emphatic*, together with.

Mit'ſchuld, die, –en, joint guilt, complicity.

mit'ſchwören, ſchwor –, -geſchworen, to swear with others, join in an oath, conspire.

Mit'tagſonne, die, –n, MIDDAY SUN, southern sun, south.

Mit'tagſtunde, die, –n, noon, noon time.

Mit'te, die, –n, MIDDLE, MIDST, center; in Mitte (*1200*), *poetic for* inmitten, in the midst.

mit'teilen, *tr.*, to communicate, tell, impart.

Mit'tel, das, –s, —, way, means, measure, resource, expedient.

mit'ten, *adv.*, in the middle of, MIDWAY, midst.

Mit'ternacht, die, ¨e, MIDNIGHT, north.

mit'ziehen,* zog –, -gezogen, to march along with, accompany.

mö'gen, mochte, gemocht, *tr. and modal aux.*, MAY, can, be able, like, let (*1763*).

mög'lich, possible.

Moment', das, –s, –e, MOMENT.

Mönch, der, –s, –e, MONK.

Mond, der, –es, –e, MOON, MONTH.

Mon'dennacht, die, ¨e, *poetic for* Mondesnacht, MOONLIT NIGHT.
Mond'licht, das, –s, MOONLIGHT.
Mond'regenbogen, der, –s, ¨, lunar RAINBOW.
Monſtranz', die, –en, MONSTRANCE, PYX; *cf. note to line 1751.*
Mord, der, –es, –e, MURDER.
mor'den, *tr. and intr.*, to MURDER.
Mör'der, der, –s, —, MURDERER.
mör'deriſch, MURDEROUS.
Mord'gedanke, der, –ns, –n, THOUGHT OF MURDER.
Mord'gewehr, das, –s, –e, murderous *or* deadly weapon.
Mor'gen, der, –s, —, MORNING.
mor'gen, *adv.*, TO-MORROW.
Mor'genröte, die, –n, morning-red, dawn, daybreak.
Mor'genſtrahl, der, –s, –en, morning ray *or* light.
Mör'liſchachen, das, –s, Mörlischachen, name of a village; *cf. note to line 2651.*
Mör'tel, der, –s, —, MORTAR.
mü'de, *with gen.*, tired, weary.
Mü'he, die, –n, trouble, toil, pains.
Müll'ler, der, –s, Müller, name of a Swiss historian; *cf. note to line 2948.*
Mund, der, –es, –e, MOUTH, tongue, lips, voice.
mun'ter, lively, cheerful, gay.
Muot'ta, die, Muotta, name of a river; *cf. note to line 1178.*
mur'ren, to MURMUR, grumble, mutter.
Muſik', die, MUSIC.
müſ'ſen, mußte, gemußt, *intr. and mod. aux.*, MUST, have to, be obliged to, be forced to, be compelled.
mü'ßig, idle.
muſ'tern, *tr.*, to examine, gaze at intently, inspect, survey.
Mut, der, –es, MOOD, disposition, desire, longing, courage, spirit.
mu'tig, courageous, bold; der Mutige, the courageous *or* brave one.
Mut'ter, die, ¨, MOTHER.
Müt'terchen, das, –s, —, little mother, dear mother.
müt'terlich, maternal; das Mütterliche, mother's estate, maternal inheritance.
Mut'terſchmerz, der, –es, –en, mother's pangs, birth-pains.
Mütz'e, die, –n, cap.
My'thenſtein, der, –s, Mythenstein; *cf. note to line 725.*

N

nach, *prep. with dat., adv., and sep. pref.*, after, behind, towards, to, according to, along, by, at, for, about.
Nach'bar, der, –s, *or* –n, –n, NEIGHBOR.
nachdem', *conj.*, after.
nach'drängen, to crowd or press after.
nach'dringen,* drang –, -gedrungen, to follow after, press or crowd after.
nach'eilen,* to hurry or hasten after, follow in haste.

Nach'en, der, –s, —, small boat, skiff.

nach'folgen,* to FOLLOW after (*with dat.*).

nach'gehen,* ging –, -gegangen, to follow after, pursue.

nachher', *adv.*, afterwards.

nach'jagen (ſein *or* haben), to chase after, pursue, hunt.

nach'kommen,* kam –, -gekommen, to come after, follow, come up with.

Nach'richt, die, –en, news, report, information.

nach'ſetzen, to SET after, pursue, follow.

nach'ſprechen, ſprach –, -geſprochen, *tr.*, to repeat, speak, or say after one.

nächſt, *super. adj.*, NEXT, nearest; *prep. with dat.*, near to, close to; der Nächſte, neighbor, fellow-man.

nach'ſtürzen,* to rush after.

Nacht, die, ¨e, NIGHT; des Nachts, at night, in the night.

nächt'lich, *adj.*, NIGHTLY, nocturnal; *adv.*, by night.

nachts, *adv.*, at NIGHT.

nach'tun, tat –, -getan, *tr.*, to imitate, DO after one.

Nacht'zeit, die, –en, NIGHT time.

nach'ziehen, zog –, -gezogen, *tr.*, to draw or pull after.

Na'cken, der, –s, —, NECK, back of the neck.

nackt, NAKED, stripped of all (*607*).

nah, nahe, *adv.*, NEAR by, close; nah liegen, to concern.

Nä'he, die, NEARness, NEIGHBORhood, presence.

na'hen,* to approach, draw near.

nä'hern, *reflex.*, to draw NEAR, approach.

näh'ren, *tr.*, to nourish, feed, foster, support, produce.

Nah'rung, die, –en, food, nourishment.

Na'me, Namen, –(n)s, –(n), NAME.

'nander, *colloquial for* einan'der.

när'riſch, foolish, absurd, queer.

Natur', die, –en, NATURE.

natur'vergeſſen, unnatural, degenerate, recreant.

Nau'e, die, –n, boat, skiff.

'ne, *colloquial for* eine.

Ne'belbecke, die, –n, cover of mist, veil of fog.

ne'ben, *prep. with dat. and acc.*, beside, by the side of, by.

neb'licht, ne'belicht, *for* neblich, foggy, misty, cloudy.

nebſt, *prep. with dat.*, together with.

Neſ'fe, der, –n, –n, NEPHEW.

neh'men, nahm, genommen, *tr.*, to take, accept, receive; assume or take to oneself (ſich) (*785*).

Neid, der, –es, envy.

nei'diſch, *with dat. or with* auf *and acc.*, envious.

nein, *adv.*, NO.

'nen, *colloquial for* einen.

nen'nen, nannte, genannt, *tr.*, to NAME, call; *reflex.*, to be called.

Netz, das, –es, –e, NET.

neu, NEW, fresh, recent, modern; das Neue, the new; von neuem

or aufs neue, anew, again, afresh.

Neu'erung, die, –en, innovation.

Neu'gier, die, curiosity.

nicht, *adv.*, NOT; gar nicht, not at all; noch nicht, not yet.

nichts, *indef. pron.*, nothing, NAUGHT, not anything; nichts als, nothing but; nichts mehr, nothing else or more, nothing but.

nid, *a Swiss word, prep. with dat.*, below.

nie, *adv.*, never; noch nie, never before, never yet.

nie'der, *adv. and sep. pref.*, down, downwards.

nie'derbrennen, brannte –, -gebrannt, *tr.*, to burn down.

nie'derfallen,* fiel –, -gefallen, to FALL down, prostrate oneself.

nie'derkni(e)en, to KNEEL down, fall on one's knees.

nie'derlaſſen, ließ –, -gelaſſen, *tr.*, to LET down, lower.

nie'derquellen (ſein *or* haben), to flow down.

nie'derreißen, riß –, -geriſſen, *tr.*, to tear or pull down.

nie'derſchlagen, ſchlug –, -geſchlagen, *tr.*, to strike down, beat down, fell.

nie'derſchmelzen,* ſchmolz –, -geſchmolzen, to MELT down.

nie'derſenden, ſandte, – -geſandt, *tr.*, to SEND down.

nie'derſinken,* ſank –, -geſunken, to SINK down.

nie'derſteigen,* ſtieg –, -geſtiegen, to descend.

nie'derſtoßen, ſtieß –, -geſtoßen, *tr.*, to strike *or* thrust down.

Nie'derung, die, –en, lowland; *poetic and fig.*, the common people; *cf. note to line 697.*

nie'derwerfen, warf –, -geworfen, *reflex.*, to prostrate oneself, cast oneself down.

nie'mals, *adv.*, never.

nie'mand, *pron.*, no one, nobody, none.

nim'mer, *adv.*, never, not again, in no wise, in no way (*3045*).

nim'mermehr, *adv.*, never, never at all, by no means.

nir'gend(s), *adv.*, nowhere; nirgend ſonſt, nowhere else.

nit, *dialectic for* nicht.

noch, *adv.*, yet, as yet, still, even, at least, only, besides, moreover, in addition, mere; *conj.*, nor.

Not, die, ¨e, NEED, distress, necessity; not tun *or* not ſein, to be necessary; von nöten haben, to be in need of, have need of.

not'gedrungen, compelled by necessity, driven by need.

Not'gewehr, das, –s, –e, means *or* weapons of self-defense.

Not'wehr, die, self-defense.

nun, *adv.*, now; *interj.*, well! why!

nur, *adv.*, only, merely, even, just, nothing but (*2336*).

O

O, *interj.*, oh! ah! O!

ob, *prep. with gen. and dat.*, *archaic and poetic for* über

(*and acc.*) *or* wegen (*and gen.*), on account of; *adv.*, over, above; *conj.*, if, whether, to see whether, though; ob . . . ſchon *or* gleich *or* wohl, although.

Ob'dach, das, -s, shelter.

o'ben, *adv.*, above, on high, high up, before, in a former place.

O'berhaupt, das, -es, ¨er, head, chief.

o'berherrlich, sovereign, supreme.

obgleich', *conj.*, although.

Ob'mann, der, -s, ¨er, arbitrator, umpire, judge.

O'brigkeit, die, -en, authority, one in authority, superiors, authorities.

Ochs, der, -en, -en, ox.

ö'de, waste, desert, solitary, lonely, secret.

o'der, *conj.*, or.

of'fen, OPEN.

offenba'ren, *tr.*, to disclose, reveal.

öf'fentlich, public.

öff'nen, *tr.*, to OPEN; *reflex.*, to open up, disclose, widen, appear.

oft, *adv.*, OFT, often.

O'heim, der, -s, -e, uncle.

Ohm, der, -s, -e, *contraction from* Oheim, uncle.

oh'ne, *prep. with acc.*, without.

ohn'mächtig, weak, vain, unavailing, futile, impotent.

Ohr, das, -s, -en, EAR.

Op'fer, das, -s, —, sacrifice, victim, offering.

Orcheſt'er, das, -s, —, ORCHESTRA.

or'dentlich, regular, proper, ORDERLY, symmetrical.

Ord'nung, die, -en, ORDER.

Ort, der, -es, -e *or* ¨er, place, canton.

Öſt'(er)reich, das, -s, Austria.

öſt'lich, EASTERN.

P

Paar, das, -es, -e, PAIR.

Pair, der, -s, -e, *or* -s, PEER, equal.

Palm, der, -s, Palm, name of an Austrian nobleman.

Papſt, der, -es, ¨e, POPE.

Paradieſ', das, -es, -e, PARADISE.

Parrici'da, der, -s, Parricida; *cf. note to* Vatermord, *line 2953.*

Partei'ung, die, -en, faction, schism, party.

Paß, der, -ſſes, ¨ſſe, PASS, defile.

Pau'ſe, die, -n, PAUSE, stop, rest, moment.

Pelz'wams, das, -es, ¨er, fur coat *or* doublet.

Pergament', das, -s, -e, PARCHMENT, document, charter; *cf. note to line 244.*

Per'le, die, -n, PEARL, jewel.

Perſon', die, -en, PERSON, character, rôle, part; *plu.*, dramatis personæ.

Pe'ter, der, -s (Sankt), St. Peter.

Pe'termann, der, -s, Petermann, the name of a man.

Pfad, der, -es, -e, PATH.

Pfaff, Pfaf'fe, -(e)n, -(e)n, priest.

Pfalz, die, -en, residence *or* court, *but not necessarily* a PALACE

Pfand, das, -es, ¨er, pledge, trust.
Pfar'rer, der, -s, —, priest.
Pfau'enfeder, die, -n, PEACOCK FEATHER.
Pfei'fe, die, -n, whistle, whistling, PIPE.
Pfei'fer, der, -s, Pfeifer, name of a man.
Pfeil, der, -s, -e, bolt, shaft, dart, arrow.
Pferd, das, -es, -e, horse; zu Pferd, on horseback.
Pflan'ze, die, -en, PLANT.
pflan'zen, *tr.*, to PLANT.
Pfle'ge, die, care, attendance.
pfle'gen, *tr.*, to foster; *intr.*, to be accustomed, use; Rats pflegen, to take council, consult with.
Pflicht, die, -en, duty, obligation, allegiance.
pflicht'gemäß, dutiful, as in duty bound, faithful to duty.
pflich'tig, subject to, bound to, under obligations to.
Pflug, der, -es, ¨e, PLOW.
Pflug'ſtier, der, -s, -e, PLOW-OX.
Pfor'te, die, -n, gate, door.
Pfoſt'en, der, -s, —, POST, pillar.
Pi'ke, die, -n, PIKE, lance.
Pil'ger, der, -s, —, PILGRIM.
Pil'gerſtracht, die, -en, PILGRIM'S garb *or* dress.
pla'gen, *reflex.*, to be troubled, be harassed, drudge, toil.
Plat'te, die, -n, ledge, shelf.
Platz, der, -es, ¨e, PLACE, room, ground.
plötz'lich, sudden.
Po'panz, der, -es, -e, bugbear, scarecrow; *cf. note to line 1736.*
Port, der, -es, -e, PORT, harbor; *fig.*, place of refuge.
pracht'voll, magnificent, stately, splendid, grand.
pran'gen, to shine, be splendid, parade, flaunt.
Pran'ger, der, -s, —, pillory.
praſ'ſeln, to crackle.
Preis, der, -es, -e, PRIZE, reward.
prei'ſen, pries, geprieſen, *tr.*, to PRAISE; *reflex.*, to be glad, call *or* count oneself fortunate.
preſ'ſen, *tr.*, to OPPRESS, weigh *or* press down.
Proſpect, der, -s, -e, view, PROSPECT, background.
prü'fen, *tr.*, to try, examine, PROVE, test.
Prü'fung, die, -en, trial, test.
Puls, der, -es, -e, PULSE, heartbeat; *fig.*, moment (*2456*).
Pur'purmantel, der, -s, ¨, PURPLE cloak *or* MANTLE.

Q

Qual, die, -en, pain, agony, torment.
quä'len, *reflex.*, to distress oneself, worry.
Qualm, der, -s, *poetic for* Dampf, vapor, smoke, fumes, foul air.
Quell, der, -es, -e, fountain, spring, source.
Quel'le, die, -n, spring, fountain, source.

R

Ra'be, der, -n, -n, RAVEN.
Rach'e, die, revenge, vengeance.
Rach'egeiſt, der, -es, -er, spirit of

vengeance, avenging spirit, Fury.

rächʼen, *tr.*, to avenge, revenge.

Rächʼer, der, –s, —, avenger.

Rachʼgefühl, das, –s, –e, revengefulness, feeling of revenge.

raʼgen, to project, tower up, stand out, be prominent, threaten (*1382*).

Rand, der, –es, ¨er, edge, verge, brink, border.

Rank, der, –s, ¨e, *now used only in the plu.*, tricks, intrigues, plots.

Rapʼperswil, das, –s, Rapperswil, name of a town; *cf. note to line 1361.*

rasch, quick, RASH, impetuous (*484*).

raʼsen, to rave, rage, to be in a fury, be crazy (*2802*); der Rasende, *2033*, the madman.

rastʼlos, RESTLESS, unceasing, unwearied.

Rat, der, –s, ¨e, advice, counsel, councilor, council; Rats pflegen, to take counsel; Rat wissen, to know what to do; zu Rat gehen, to consult with, take counsel with.

raʼten, riet, geraten, *tr.*, *with dat. of pers.*, to advise, counsel.

Ratʼhaus, das, –es, ¨er, town-hall, council-house.

Raub, der, –s, ROBBERY, prey, spoil.

rauʼben, *tr.*, *with acc. of thing and dat. of pers.*, to ROB, plunder, extort (*1050*), take by force.

Räuʼber, der, –s, —, ROBBER.

Raubʼtier, das, –s, –e, beast of prey.

Rauch, der, –s, smoke.

Raum, der, –s, ¨e, ROOM, space.

räuʼmen, *tr.*, to make ROOM, quit, clear, vacate, leave.

rauʼschen, to RUSH, roar, rustle, creak; das Rauschen, roaring (of water), rustle, sound, creak (*502*).

Rebellʼ, der, –en, –en, REBEL.

Rechʼen, der, –s, —, RAKE.

rechʼnen, to count, RECKON upon, depend on.

Rechʼnung, die, –en, RECKONING, account.

recht, *adj.*, RIGHT, straight, true, real, genuine, decent, respectable, honorable; *adv.*, well, thoroughly, aright; die Rechte, the right hand (*738*, *3288*); zur Rechten, on the right.

Recht, das, –es, –e, RIGHT, justice; Recht sprechen, to pronounce *or* render *or* do justice.

rechʼten, to be at law.

rechtferʼtigen, *tr.*, to justify, vindicate.

rechtʼlos, outlawed.

rechts, *adv.*, on *or* to *or* from the RIGHT.

Reʼde, die, –en, talk, speech, words; Rede stehen, to render *or* give account *or* answer; zur Rede kommen, to be mentioned *or* talked about.

reʼden, *tr. and intr.*, to talk, speak.

Reʼding, der, –s, Reding, a man's name; *cf. note to line 986 S. D*

red'lich, *adj.*, honest, just, candid, straight-forward (*239*), stout; *adv.*, frankly, steadily (*2248*); die Redlichen, *276*, honest men; redlich meinen, to be honest of purpose.

Red'lichkeit, die, integrity, honesty.

re'ge, active, busy, lively, alert, stirring.

re'gen, *reflex.*, to stir, move.

Re'gen, der, -s, —, RAIN.

Re'genbogen, der, -s, —, RAINBOW

Regent', der, -en, -en, REGENT, ruler.

regie'ren, *tr.*, to rule, reign, govern, guide, direct.

Regiment', das, -s, -e, rule, government, power, management; das Regiment führen, to manage *or* direct.

reich, RICH.

Reich, das, -es, -e, realm, empire, kingdom, reign.

rei'chen, *tr.*, to REACH, give, extend.

reich'lich, abundant, plentiful.

Reichs'bote, der, -n, -n, imperial messenger.

Reichs'fürſt, der, -en, -en, prince of the empire.

Reichs'panier, das, -s, -e, BANNER of the empire, imperial standard.

Reichs'vogt, der, -s, ¨e, imperial governor.

Rei'he, die, -n, ROW, line, rank, order, turn.

Rei'hen, der, -s, —, ROW, procession, line.

rein, *adj.*, clean, pure, clear, innocent, free; *adv.*, completely, entirely, absolutely.

Reis, das, -es, -er, twig.

Reis'holz, das, -es, brushwood.

Rei'ſige, der, -n, -n, *poetic*, horseman, trooper.

rei'ßen, riß, geriſſen, *tr.*, to tear, pull, snatch, wrest, dash, hurry away (*2774*).

rei'ten, ritt, geritten (ſein *or* haben), to RIDE.

Rei'ter, der, -s, —, horseman, trooper.

Rei'tersmann, der, -s, ¨er *or* Reitersleute, horseman, trooper.

rei'zen, *tr.*, to irritate, provoke; gereizt, irritated.

rei'zend, charming.

ren'nen, rannte, gerannt (ſein *or* haben), to RUN.

Reſpekt', der, -s, RESPECT.

Reſt, der, -s, -e, remains, REST.

ret'ten, *tr.*, to save, deliver, rescue.

Ret'ter, der, -s, —, savior, rescuer, deliverer.

Ret'tung, die, -en, rescue, deliverance.

ret'tungslos, beyond help *or* recovery, irretrievable.

Ret'tungsufer, das, -s, —, shore of safety.

Reu'e, die, repentance.

reu'en, *impers. with acc.*, to repent, regret.

Reu'eträne, die, -n, tear of repentance.

Reuß, die, Reuss, the name of a river; *cf. note to lines 2969, 3252.*

Reverenz', die, –en, obeisance, bow, REVERENCE.

Rhein, der, –s, Rhine, name of a river.

Rhein'feld, das, –s, Rheinfeld *or* Rheinfelden, name of a town; *cf. note to line 1324.*

rich'ten, *tr.*, to direct, turn, judge; *reflex.*, to raise oneself up, to straighten oneself, judge; *cf. note to line 3055.*

Rich'ter, der, –s, —, judge.

rich'terlich, judicial.

Rich'terſpruch, der, –s, ¨e, sentence, judgment, verdict.

Richt'maß, das, –es, –e, rule, measure, carpenter's square.

Rich'tung, die, –en, direction.

Rie'gel, der, –s, —, bolt.

Ri'giberg, der, –s, Rigi, the name of a mountain; *cf. note to line 2738.*

Rind, das, –es, –er, ox, cow; *plu.*, cattle.

Ring, der, –es, –e, RING, circle.

rin'gen, rang, gerungen, to struggle, writhe, WRING; *reflex.*, to fight one's way.

rings, *adv.*, around, about, in a circle; rings herum, round about.

ringsum', *adv.*, all around, round about.

ringsumher', *adv.*, all around, round about.

rin'nen,* rann, geronnen, to run, flow.

Riß, der, –ſſes, –ſſe, rent, gap, cleft, rift.

Rit'ter, der, –s, —, knight.

Rit'terfräulein, das, –s, —, noble maid *or* lady.

Rit'terkleidung, die, –en, knight's attire *or* dress.

rit'terlich, knightly.

Rit'termantel, der, –s, ¨, knight's cloak *or* MANTLE.

Rit'terpflicht, die, –en, knightly duty.

Rit'terwort, das, –es, –e, knightly WORD.

roh, rude, cruel, ROUGH.

Rohr, das, –es, –e *or* ¨e, reed.

rol'len, *tr. and intr.*, to ROLL.

Rö'merkrone, die, –en, ROMAN CROWN, crown of Rome.

Rö'merzug, der, –s, ¨e, journey to Rome; *cf. note to line 1134.*

Roß, das, –ſſes, –ſſe, HORSE, steed.

Roß'berg, der, –s, Rossberg, name of a mountain; das Roß'berg, –s, name of a fortified castle; *cf. note to line 77.*

Röſ'ſelmann, der, –s, Rösselmann, name of a priest.

roſt'en (haben *or* ſein), to RUST.

roſt'ig, RUSTY.

rot, RED.

rucht'bar, *archaic for* ruchbar, notorious, rumored, known, noised about (*101*).

Rück'en, der, –s, —, back, rear, backing, support.

rück'ſpringen,* ſprang, –geſprungen, *occurs only in such forms as are written as one word, for* zurückſpringen, to leap backwards.

Ru'denz, der, —, Rudenz, name of a man.

Ru'der, das, –s, —, oar.

Ru'derer, der, –s, —, rower.

Ru'dolf, der, –s, Rudolf, name of a German emperor; *cf. note to line 2728.*

Ruf, der, –es, –e, call, cry, report.

ru'fen, rief, gerufen, *tr. and intr.*, to call, hail, summon, cry.

Ruf'fi, *or* Rüfi, *a Swiss word*, landslide.

Ru'he, die, rest, quiet, peace, repose.

ru'hen, to rest.

ru'hig, quiet, peaceful, at rest.

Ruhm, der, –s, renown, glory, fame.

rüh'men, *tr.*, to praise; *reflex.*, to be proud of, glory in (*gen.*), boast of.

rühm'lich, laudable, glorious, praiseworthy.

rüh'ren, *tr.*, to stir, move, beat (of drum), touch.

Rui'ne, die, –n, RUIN.

Run'fe, die, –n, *or* der Runz, *for* Rinſal, gully *or* small channel made by the rushing water of little glacier streams, channel, runlet.

Ruo'di, der, –s, Ruodi, name of a fisherman.

rüſt'en, *tr. and reflex., archaic and poetic for* bereiten, to prepare, arm, equip (*1380*).

Rüt'li, das, –s, Rütli, name of a mountain meadow; *cf. note to line 727.*

S

's, *for* es.

Saal, der, –es, Säle, hall, large room.

Saat, die, –en, SEED.

Sach'e, die, –n, thing, affair, matter, business, cause.

ſä'en, *tr.*, to sow.

ſa'gen, *tr.*, to SAY, tell.

Salz, das, –es, –e, SALT.

ſam'meln, *tr.*, to collect, gather.

Samm'lung, die, –en, composure, meditation, devotion.

ſanft, SOFT, gentle, kind, mild; ſanft tun, to be agreeable, treat gently.

Sankt, *indecl. adj.*, saint, St.

Sar'nen, das, –s, Sarnen, name of a town; *cf. note to line 558.*

Sar'ner, *adj.*, of Sarnen.

Saſ'ſe, der, –n, –n, freeholder, tenant, one bound to the service of another, serf, bondsman, colonist (*1208*).

Sät'tigung, die, satisfaction, satiation, satiety.

ſau'er, SOUR, bitter, hard, toilsome, laborious.

ſau'gen, ſog, geſogen, *tr.*, to SUCK, drink in, drink greedily (*990*).

Säu'le, die, –n, pillar, post, column.

ſäu'men, to delay, linger, hesitate, tarry; das Säumen (*2280*), delay.

Säu'mer, der, –s, —, driver, carrier, freighter.

Saum'roß, das, –ſſes, –ſſe, pack horse.

Sce'ne, die, –n, SCENE, stage; in

die Scene rufend, calling behind the scenes, calling into the wings.

Scep'ter, das, –s, —, SCEPTER.

Schäch'en, der, –s, Schächen, the name of a river; *cf. note to line 1550.*

Schäch'ental, das, –s, the valley of the river Schächen.

Schä'del, der, –s, —, skull.

Scha'de(n), der, –s, ¨, damage, harm, injury; ohne Schaden (*426*), leaving no trace.

ſcha'den, to do harm, do injury, hurt (*with dat.*).

ſchä'digen, *tr.*, to harm, damage, injure, hurt.

Schaf, das, –s, –e, SHEEP.

ſchaf'fen, *tr.*, to do, accomplish, make, bring, get, procure, secure, create (*1011*), act, rule, manage; aus dem Wege ſchaffen (*2757*), to get out of the way; zur Stelle ſchaffen (*571*), produce (on the spot *or* at once).

Schaffhau'ſen, das, –s, Schaffhausen, the name of a town; *cf. note to line 2948.*

Schaff'ner, der, –s, —, steward.

Schall, der, –es, –e, sound.

ſchal'len, ſcholl, geſchollen, *also weak* (haben *or* ſein), to sound, resound, ring, echo.

ſchal'ten, *poetic*, to rule, hold sway.

Scham, die, modesty, SHAME.

ſchä'men, *reflex.*, to be ASHAMED.

ſchän'den, *tr.*, to disgrace, dishonor, defile.

Schän'der, der, –s, —, despoiler, violator, one who causes shame or disgrace.

Schänd'lichkeit, die, –en, disgrace, infamy.

Schan'ze, die, –n, CHANCE, hazard, stake; in die Schanze ſchlagen, to stake, hazard, risk.

Schar, die, –en, crowd, troop, herd, multitude, flock.

ſcharf, SHARP, keen.

ſchar'ren, *tr.*, to scrape, paw.

ſchar'tig, jagged.

Schat'te(n), der, –(n)s, –(n), SHADOW.

Schatz, der, –es, ¨e, treasure, jewel.

Schau, die, –en, SHOW; zur Schau tragen, make proud show of, display.

ſchau'dern, to SHUDDER; ſchaudernd, horror struck.

ſchau'en, *tr.*, to see, behold, look at, gaze.

ſchau'erlich, horrible, terrible, awful.

ſchäu'men, to foam.

Schau'platz, der, –es, ¨e, scene.

Schau'ſpiel, das, –s, –e, spectacle, sight, drama.

ſcheel, askance, envious, jealous.

Schei'be, die, –n, target.

ſchei'den, ſchied, geſchieden, *tr.*, to separate, divide, part; *intr.* (ſein), to depart, leave; dahin'ſcheiden, to die.

Schein, der, –es, SHINE, light, excuse, pretext, appearance.

ſchei'nen, ſchien, geſchienen, to seem, appear.

ſchel'len, *tr. and intr.*, to ring.

ſchel'ten, ſchalt, geſcholten, *tr.*, *takes two acc.*, to blame, SCOLD, censure, taunt, call in ridicule *or* nickname (*825*).

ſchen'ken, *tr.*, to grant, present, give, bestow.

Scherz, der, –es, –e, jest, joke.

ſcher'zen, to jest.

ſcheu, SHY, timid, fearful.

ſcheu'en, *tr.*, to shun, shrink from, fear.

Scheu'ne, die, –n, barn, shed for hay and grain.

ſchick'en, *tr. and intr.*, to send.

Schick'ſal, das, –s, –e, fate, destiny, lot.

Schick'ſalsprobe, die, –n, trial of fate *or* destiny.

Schick'ung, die, –en, dispensation, providence.

Schie'ferdecker, der, –s, —, roofer, slater.

ſchie'len, glance furtively, squint.

ſchie'ßen, ſchoß, geſchoſſen, *tr. and intr.*, to SHOOT.

Schieß'zeug, das, –s, shooting implements, bow and arrows.

Schiff, das, –es, –e, SHIP, boat.

Schiff'bruch, der, –s, ¨e, shipwreck.

ſchif'fen, to sail, embark, to put to sea.

Schif'fer, der, –s, —, boatman.

Schiff'lein, das, –s, —, small boat.

Schild, das, –es, –e, SHIELD.

Schild'wache, die, –n, guard, sentinel.

Schim'mer, der, –s, —, SHIMMER, glimmer, gleam.

Schimpf, der, –es, –e, insult, disgrace.

Schirm, der, –s, –e, shelter, protection; Schutz und Schirm, shield and shelter.

ſchir'men, *tr.*, to shelter, protect, defend.

Schir'mer, der, –s, —, protector.

Schlacht, die, –en, battle.

Schlacht'ſchwert, das, –s, –er, battle sword.

Schlaf, der, –es, SLEEP.

Schlä'fer, der, –s, —, SLEEPER.

Schlag'baum, der, –s, ¨e, toll gate, toll bar.

ſchla'gen, ſchlug, geſchlagen, *tr.*, to beat, strike, smite, cast, throw, rise (*2878*), strike down; *intr.*, strike, beat, to make one's way, force one's way; geſchlagen, stricken (*2816*).

Schlag'lawi'ne, die, –n, avalanche; *cf. note to line 1781.*

Schlan'ge, die, –n, snake, serpent.

ſchlecht, bad, low, vile, base, worthless.

ſchlei'chen,* ſchlich, geſchlichen, to sneak, steal, slink; *reflex.*, to steal one's way.

ſchlen'dern, to lounge, loiter, be slow.

ſchlep'pen, *reflex.*, to drag oneself along.

ſchleu'dern, *tr.*, to sling, hurl, dash.

ſchleu'nig, quick, swift, rapid.

Schlich, der, –s, –e, secret path, by-path.

ſchlicht, plain, simple, straightforward, modest.

ſchlich'ten, *tr.*, to settle, adjust.
ſchlie'ßen, ſchloß, geſchloſſen, *tr.*, to close, conclude, end, make, form, inclose, bound.
ſchlimm, bad, evil.
Schlin'ge, die, –en, noose, snare.
Schloß, das, –ſſes, ¨ſſer, lock, castle, stronghold, fortress.
ſchlum'mern, to SLUMBER.
Schlund, der, –es, ¨e, gorge, abyss, chasm.
Schluß, der, –ſſes, ¨ſſe, conclusion, determination, resolve.
Schmach, die, disgrace, dishonor.
ſchmach'ten, to languish, pine.
ſchmei'cheln, *with dat.*, to flatter, coax, caress.
Schmelz, der, –es, enamel, luster.
Schmerz, der, –es (*poetic*, –ens), –n, pain, grief, sorrow.
ſchmer'zen, *tr.*, to pain, grieve.
Schmer'zenspfeil, der, –s, –e, painful *or* wounding *or* fatal arrow.
Schmer'zensſehn'ſucht, die, painful longing.
ſchmerz'lich, painful.
ſchmerz'zerriſ'ſen, rent *or* torn with pain *or* grief, distracted, grief stricken.
Schmied, der, –es, –e, SMITH; also part of a proper name.
ſchmie'den, *tr.*, to forge.
ſchmie'gen, *reflex.*, to cling.
ſchmuck, trim, nice, pretty, sleek, handsome.
ſchmück'en, *tr.*, to adorn, decorate, beautify.
Schneck'e, die, –n, snail.
Schnee'gebirge, das, –es, —, snow-capped mountain *or* mountains.
ſchnei'den, ſchnitt, geſchnitten, *tr and intr.*, to cut.
ſchnell, quick, swift, violent, rash.
ſchon, *adv. and emphatic particle*, already, even, surely, indeed, never fear, all right, no doubt, truly.
ſchön, beautiful, handsome, fair, noble.
ſchо'nen, *tr. and intr., with gen.*, to spare, save, regard.
ſchöp'fen, *tr.*, to draw, obtain, procure, secure.
Schöp'fung, die, –en, creation.
Schöp'fungstag, der, –es, –e, day of creation.
Schoß, der, –es, ¨e, lap, bosom, womb.
Schran'ke, die, –n, bounds, limit, bar.
ſchreck'en, *tr.*, to frighten, alarm, rouse (*2572*).
Schreck'en, der, –s, —, fright, terror, horror.
Schreck'ensſtraße, die, –n, way *or* road of horror.
Schreck'horn, das, –s, Schreckhorn, name of a mountain; *cf. note to line 628.*
ſchreck'lich, frightful, terrible; das Schrecklichſte, the most horrible *or* dreadful thing.
Schreck'nis, das, –ſſes, –ſſe, horror, horrible thing.
Schrei'ben, das, –s, —, writing, letter.
ſchrei'en, ſchrie, geſchrieen, to cry, scream, shout; ſchreiend, outrageous, flagrant.

ſchrei'ten,* ſchritt, geſchritten, to step, stride.

Schritt, der, –es, –e, step, pace.

ſchroff, steep, precipitous, sheer.

Schuld, die, –en, debt, fault, guilt.

ſchul'dig, indebted, guilty; ſchuldig bleiben (*2476*), to leave undone *or* unpaid; einen Schuldigen (*2184*), guilty one.

Schul'ter, die, –n, SHOULDER.

Schur'ke, der, –n, –n, wretch, knave.

ſchür'zen, *tr.*, to gird, dress.

Schuß, der, –ſſes, ¨ſſe, SHOT.

ſchüt'teln, *tr.*, to shake.

Schutz, der, –es, protection, defense, shelter; Schutz und Schirm, shield and shelter; zu Schutz und Trutz, for defense and offense.

Schütz(e), der, –(e)n, –(e)n, archer.

ſchütz'en, *tr.*, to protect, defend, shield, shelter.

Schütz'enlied, das, –s, –er, hunter's song.

Schütz'enregel, die, –n, archer's RULE *or* custom.

Schwa'ben, das, –s, SWABIA, name of a German duchy; *cf. note to line 1329.*

ſchwä'biſch, SWABIAN.

ſchwach, weak, feeble; der Schwächſte, the weakest; der Schwache, the weak *or* helpless.

Schwä'her, der, –s, —, *for* Schwager, brother-in-law, *but in Tell in the sense of* father-in-law.

ſchwa'nen, *intr. imprs., with dat.*, to forebode; *cf. note to line 501.*

ſchwank, flexible, swaying, slender.

ſchwan'ken, to stagger, sway, reel, toss, rock, roll.

Schwarm, der, –es, ¨e, SWARM.

ſchwarz, black; das Schwarze treffen, to hit the bull's eye (*1939*); der Schwarze Berg, the Brünig; *cf. note to line 1193.*

ſchwe'ben, to hover, hang.

ſchwei'gen, ſchwieg, geſchwiegen, to be *or* keep silent; das Schweigen (*420*), silence.

Schweiz, die, SWITZERLAND.

Schwei'zer, der, –s, —, SWISS.

Schwei'zerin, die, –nen, SWISS woman.

ſchwel'gen, to feast, revel, carouse.

Schwel'le, die, –n, threshold.

ſchwer, heavy, hard, difficult, grievous, grave, terrible, great, serious, stubborn (*1428*); Schweres, grave offense (*2744*), deed of violence, terrible deeds (*545*); ſchwer'at'mend (*1446*), breathing with difficulty.

ſchwer'bela'den, heavy-laden.

Schwert, das, –es, –er, SWORD, presidency.

Schweſt'er, die, –n, SISTER.

Schweſt'erſohn, der, –s, ¨e, SISTER'S SON, nephew.

ſchwim'men, ſchwamm, geſchwommen (ſein *or* haben), to SWIM; mir ſchwimmt (*1983*), my head swims.

Schwim'mer, der, –s, —, SWIMMER.

ſchwind'(e)licht, *for* ſchwindlig, dizzy.

ſchwin'gen, ſchwang, geſchwungen, *tr.*, to SWING, wield, brandish, wave; *reflex.*, to leap up, swing oneself.

ſchwö'ren, ſchwor *or* ſchwur, geſchworen, *tr. and intr.*, to SWEAR, vow, pledge by an oath (*2504*).

Schwung, der, –es, ¨e, SWING, movement, strain, flight, flourish (of musical instruments).

Schwur, der, –es, ¨e, oath.

Schwyz, das, Schwyz, name of a canton and of a city; *cf. note to S.D., Act I, Sc. I.*

Schwy'zer, of Schwyz, SWISS, belonging to the canton Schwyz.

Schwy'zerland, das, –es, –e, canton of Schwyz; *the plu. is often used for the three* Forest Cantons.

ſechs, SIX.

ſechſt, SIXTH.

See, der, –s, –n, lake.

See'le, die, –n, SOUL.

Se'gen, der, –s, —, blessing.

ſe'genvoll, blessed, full of *or* rich with blessing, beneficent.

ſeg'nen, *tr.*, to bless; *cf. note to line 97.*

ſe'hen, ſah, geſehen, *tr. and intr.*, to SEE, perceive, look; das Sehen, sight.

Se'her, der, –s, prophet, SEER.

ſeh'nen, *reflex.*, to long, yearn; das Sehnen (*1675*), longing, yearning.

ſehr, *adv.*, very, much, greatly.

Sei'de, die, –n, silk.

Seil, das, –s, –e, rope, cord, tie.

ſein,* war, geweſen, be, exist; wie dem auch ſei, however that may be; Was iſt Euch? What ails you?

ſein, *poss. pron. and adj.*, his, its; die Seinen, kindred, friends; das Seine, his territory *or* lands *or* property.

ſeit, *prep. with dat.*, SINCE, for, within; *conj.*, since.

ſeitdem', *adv.*, SINCE, since then; *conj.*, since.

Sei'te, die, –n, SIDE, slope (*2665*).

ſeit'wärts, *adv.*, SIDEways.

ſelbander, *pron.*, one's SELF and one OTHER, with one other, together.

ſel'ber, *indecl. adj.*, SELF.

ſelbſt, *indecl. adj.*, SELF; von ſelbſt, of one's own accord; für ſich ſelbſt, by itself; *adv.*, even (*1017, 1048*).

Selbſt'herr, der, –n, –en, one's own master.

ſe'lig, blessed, happy, blissful.

Se'lisberg, der, –s, Selisberg, name of a mountain; *cf. note to line 965.*

ſel'ten, *adj.*, rare, curious; *adv.*, SELDOM, rarely.

ſelt'ſam, strange, peculiar, singular, odd.

ſen'den, ſandte, geſandt, *also weak*, *tr.*, to SEND.

Senn, Senne, –(e)n, –(e)n, herdsman.

Senn'hütte, die, –n, herdsman's hut.

Sen'ſe, die, –n, scythe.

Sen'te, die, –n, herd of some 20 cows which a herdsman pastures in the mountains, herd.

Sep'pi, der, –s, Seppi, a boy's name.

ſetz'en, *tr.*, to SET, put, place, stake, risk; *reflex.*, to sit down.

Se'wa, das, –s, Sewa, the name of a town.

ſich, *reflex. pron.*, himself, herself, itself, themselves; *reciprocal for* einander (*2397*), one another, each other; with Sie, yourself, yourselves.

ſich'er, safe, SECURE, certain, SURE.

Sich'erheit, die, –en, safety, SECURITY.

ſich'ern, *tr.*, to SECURE, assure; *usually takes the dat., but the acc. is used in lines 2058, 2063.*

ſicht'bar, visible, evident.

ſie, *per. pron.*, SHE, it, they; Sie, *with plu. verb*, you.

Sieg, der, –es, –e, victory.

ſieg'berühmt, famous as victor, victorious.

ſie'gen, to conquer, triumph.

Sie'ger, der, –s, —, victor, conqueror.

ſieh, *interj.*, oh! (*513*).

Signal'feuer, das, –s, —, SIGNAL FIRE.

Si'griſt, der, –en, –en, SACRISTAN, sexton.

Sil'linen, das, –s, Sillinen, name of a village; *cf. note to line 685.*

Si'mon, der, –s, Simon, name of a saint; *cf. note to line 146.*

ſin'gen, ſang, geſungen, *tr. and intr.*, to SING, chant.

ſin'ken,* ſank, geſunken, to SINK, fall.

Sinn, der, –es, –e, sense, meaning, temper (*1398*), mind; bei Sinnen, in one's right mind.

ſin'nen, ſann, geſonnen, *tr. and intr.*, to think, meditate, plan, intend.

Sit'te, die, –n, custom; *plu.*, manners, habits, morals; bringt's die Sitte mit, custom requires (*1401*).

Sitz, der, –es, –e, SEAT, residence, habitation.

ſitz'en, ſaß, geſeſſen, to SIT; *in archaic and poetic sense*, to live, reside, dwell.

Skla've, der, –n, –n, SLAVE.

ſkla'viſch, SLAVISH.

ſo, *adv. and conj.*, so, thus, then, therefore, as if (*2755*); ſo oder ſo, this way or that, whether one will or not.

ſoe'ben, *adv.*, just, just now.

ſogleich', *adv.*, immediately, at once, forthwith.

Sohn, der, –s, ¨e, SON.

ſolang'(e), *conj.*, as long as, so LONG as.

ſol'cher, ſolche, ſolches, *adj. and pron.*, SUCH.

Söld'ner, der, –s, —, mercenary soldier.

ſol'len, *intr. and mod. aux.*, be to, SHALL, SHOULD, must, ought, be obliged, be intended to, be destined to, be said to, stand for, mean, let (*912*).

Som'mer, der, –s, —, SUMMER.
ſon'dern, *conj.*, but.
Son'ne, die, –en, SUN.
Son'nenſchein, der, –s, SUNSHINE.
ſon'nenſcheu, shunning *or* dreading the sunlight, light-fearing.
ſon'nig, SUNNY, sunlit.
ſonſt, *adv.*, otherwise, else, formerly, once, in other respects; nirgend ſonſt, nowhere else; ſonſt einmal, perhaps some other time.
Sor'ge, die, –n, care, anxiety.
ſor'gen, to care, look out for, provide for; ſorgt für euch, mind your own business.
ſor'genvoll, troubled, anxious.
Sorg'falt, die, care, solicitude.
Spä'her, der, –s, —, SPY.
ſpan'nen, *tr.*, to draw, bend, stretch, fasten, harness; *with* von *and* aus, to unyoke.
Span'nung, die, excitement, tension, suspense, attention.
ſpa'ren, *tr.*, to SPARE, save, put off, reserve, postpone.
ſpät, late, remote, distant, years hence (*2915*).
Speer, der, –s, –e, SPEAR.
ſper'ren, *tr.*, to block up, shut, close, bar, obstruct.
Spie'gel, der, –s, —, mirror.
Spiel, das, –s, –e, play, sport, game, gambling; Spiel treiben, make sport of.
ſpie'len, *tr.*, to play, trifle with.
Spiel'mann, der, –s, ¨er, *or* Spielleute, wandering minstrel, player, musician.
Spieß, der, –es, –e, spear, lance, pike.
ſpin'nen, ſpann, geſponnen, *tr.*, to spin, plan, plot, scheme; *reflex.*, to be plotted, be going on.
Spitz'e, die, –n, point, peak, top.
ſpitz'en, *tr.*, to point, prick up.
ſpitz'ig, pointed, sharp.
Spott, der, –es, ridicule, mockery, scorn.
ſpot'ten, to mock, laugh at, deride, scorn; *takes the gen. in poetry.*
Spra'che, die, –n, language.
ſprech'en, ſprach, geſprochen, *tr. and intr.*, to SPEAK, say, talk; *with acc. of person*, to speak with; Recht ſprechen, administer justice.
ſpren'gen, *tr.*, to burst, break, shatter.
ſprin'gen, ſprang, geſprungen (ſein *or* haben), to SPRING, leap, run, jump.
Spruch, der, –es, ¨e, saying, sentence, judgment, maxim, saw, proverb.
Sprung, der, –es, ¨e, leap, jump, SPRING.
ſpü'len, to wash, play about *or* dash gently *or* playfully.
Spur, die, –en, trace, track, vestige, sign, evidence.
ſpur'los, leaving no trace.
ſtaats'klug, diplomatic, politic, prudent.
Stab, der, –es, ¨e, STAFF, stick, rod.
Stach'el, der, –s, —, sting, goad.
Stadt, die, ¨e, town, city.

Stahl, der, –s, ¨e, STEEL.

Stall, der, –s, ¨e, stable.

Stall'meiſter, der, –s, —, equerry, master of the horse.

Stamm, der, –es, ¨e, STEM, trunk, race, lineage, family, tribe.

Stamm'holz, das, –es, ¨er, trunk-wood, solid timber, massive beams.

Stand, der, –es, ¨e, rank, class, state, condition, resistance (*1428*), STAND, estate, canton, district, community.

Stan'ge, die, –n, pole.

Stanz, das, –es, Stanz, the name of a village; *cf. note to line 1196.*

ſtark, strong, powerful; der Starke, the strong man (*437*); der Stärkere, the more powerful *or* stronger one (*1842*).

ſtär'ken, *tr.*, to strengthen; *reflex.*, to be strengthened.

ſtarr, stiff, stubborn, obstinate, frozen, rigid.

ſtar'ren, to be stiff *or* rigid as if with cold.

Statt, die, stead, place.

ſtatt, *prep. with gen.*, instead of.

Stät'te, die, –n, place.

ſtatt'lich, STATELY, splendid.

Statur', die, –en, STATURE.

Staub, der, –es, dust.

Staub'bach, der, –s, ¨e, brook falling in spray, cascade; *cf. note, S.D., Act III, Sc. II.*

ſtäu'ben, to scatter spray, be covered with spray.

Stauf'facher, –s, Stauffacher, a man's name; *cf. note, S.D., Act I, Sc. II.*

ſtech'en, ſtach, geſtochen, *tr. and intr.*, to sting, bite (*429*), prick, urge, prompt, impel, spur.

ſteck'en, *tr.*, to STICK, put, set, fix.

Steg, der, –s, –e, footbridge, path.

ſte'hen, ſtand, geſtanden (haben *or* ſein), STAND, be, suit *or* become (*with dat.*); Rede ſtehen, to render an account, reply; ſtehenden Fußes, *adv.*, quickly, at once; wie ſteht's um (*569*), how about; zu einem ſtehen, stand with *or* by one, adhere to; ſtünden *for* ſtänden (*432*); ſtünde *for* ſtände (*1718*).

ſtei'fen, *reflex.*, to be STIFF, be stubborn, persist in.

Steig, der, –es, –e, path.

ſtei'gen,* ſtieg, geſtiegen, to climb, rise, ascend, go, descend, go down; ſteigend, increasing, rising.

ſteil, steep.

Stein, der, –s, –e, STONE, rock, cliff, stumbling block (*2730*).

Stein zu Baden, der, –s, Stein in Baden, the name of a castle; *cf. note to line 2965.*

Stei'nen, das, –s, Steinen, the name of a village; *cf. note to S.D., Act I, Sc. II.*

ſtei'nern, STONY, of stone, rocky.

Stein'metz, der, –es, –en, stone mason.

Stel'le, die, –n, place, spot; zur Stelle ſchaffen, to produce on the spot.

ſtel'len, *tr.*, to place, put, station; *reflex.*, to take one's stand, stand at bay (*647*).

Stel'lung, die, -en, position.

ſter'ben,* ſtarb, geſtorben, to die.

Stern, der, -es, -e, STAR, pupil of the eye (*641*, *674*).

Ster'nenhimmel, der, -s, —, STARRY heavens *or* sky *or* firmament, starlit sky.

ſtets, *adv.*, constantly, always, steadily.

Steu'er, das, -s, —, helm.

Steu'erleute, die, *plu. of* Steuermann, helmsmen.

Steu'ermann, der, -s, ¨er *or* Steuerleute, helmsman, pilot, STEERSMAN.

ſteu'ern, *tr. and intr.*, to STEER, sail, make headway.

ſteu'ern, to pay taxes *or* tribute.

Steu'errudер, das, -s, —, helm, rudder.

Steu'(e)rer, der, -s, —, STEERER, pilot, helmsman.

Stier, der, -es, -e, ox, bull; Stier von Uri, hornblower of Uri; *cf. note to line 1091.*

ſtif'ten, *tr.*, to found, establish, institute.

Stif'ter, der, -s, —, founder.

ſtill, quiet, silent, secret, unexpressed; im Stillen (*1457*), quietly, secretly.

Stil'le, die, silence.

ſtil'len, *tr.*, to STILL, quench, sooth.

Still'ſchweigen, das, -s, silence.

ſtill'ſtehen, ſtand -, -geſtanden (ſein *or* haben), to stand still, stop.

Stim'me, die, -n, voice, vote.

ſtim'men, to vote, agree, be suited, harmonize (*2657*).

Stirn'(e), die, -(e)n, brow, forehead, front.

ſtolz, proud, haughty.

Stolz, der, -es, pride, arrogance.

ſtö'ren, *tr.*, to disturb, destroy.

ſtoß'en, ſtieß, geſtoßen, *tr. and intr.*, to hit, strike, thrust, push, exclude.

Stra'fe, die, -n, punishment, penalty; in Strafe fallen, receive a penalty (*472*).

ſtra'fen, *tr.*, to punish, fine.

ſträf'lich, culpable, criminal, punishable.

ſtraf'los, with impunity, unpunished.

Strahl, der, -es, -en, ray, beam, gleam, flash; Wetters Strahl, *for* Wettersſtrahl, thunderbolt, lightning.

Strang, der, -es, ¨e, STRING, cord.

Stra'ße, die, -n, way, road, highway.

Strauß, der, -es, ¨e, combat, struggle, conflict; *poetic for* Kampf.

ſtre'ben, to STRIVE, aspire; das Streben, aspiration, striving.

Stre'bepfeiler, der, -s, —, prop *or* buttress to support side walls, flying buttress.

ſtreck'en, *tr.*, to STRETCH.

Streich, der, -es, -e, strike, STROKE, blow; einen Streich führen, to deal a blow.

Streit, der, -es, -e, fight, conflict, struggle, contention, dispute *or* question (*2713*).

Streit'axt, die, ¨e, battle ax.
ſtrei'ten, ſtritt, geſtritten, to fight, struggle, dispute, contend.
ſtreng, strict, stern, austere, severe, hard.
Stren'ge, die, strictness, severity, rigor.
ſtreu'en, *tr.*, to STREW, scatter, sow.
Strich, der, –es, –e, track, passage, direction, line.
Strick, der, –es, –e, rope, cord, snare, net.
Stroh, das, –es, STRAW.
Strom, der, –es, ¨e, STREAM, current, river, flood *or* torrent (*2690*); dem Strom entgegen, upstream; dem Strome nach, downstream; Himmels Ströme (*3267*), snow and rain.
Struth, der, –s, Struth, a man's name.
ſtumm, dumb, silent, mute.
Stun'de, die, –en, hour, time.
Sturm, der, –es, ¨e, STORM, tempest.
ſtür'zen, *tr.*, to hurl down, cast, plunge, overthrow; *intr.* (ſein), to fall *or* rush *or* tumble; *reflex.*, to cast oneself, plunge, rush, dash.
Stüſ'ſi, der, –s, Stüssi, a man's name.
ſtütz'en, *tr.*, to support.
ſu'chen, *tr. and intr.*, to seek, look for, want, try.
Sumpf, der, –es, ¨e, SWAMP.
Sum'pfesluft, die, ¨e, air of the swamp, poisonous air.
Sün'de, die, –n, SIN.
Sünd'flut, die, deluge.
Suren'nen, die, Surennen *or* Surnen, the name of a mountain range; *cf. note to line 998.*
ſüß, sweet.

T

Ta'del, der, –s, —, blame, reproach, censure.
ta'deln, *tr.*, to blame.
Ta'fel, die, –n, TABLE.
Tag, der, –es, –e, DAY, assembly.
Tag'dieb, der, –s, –e, *poetic compound*, time-THIEF, idler, laggard.
ta'gelang, *adv.*, for days.
ta'gen, to dawn, be DAY.
ta'gen, to assemble, meet, deliberate, sit in session.
Ta'gesanbruch, der, –s, ¨e, BREAK of DAY, dawn.
Ta'gesordnung, die, –en, ORDER of the DAY.
Ta'gewerk, das, –s, –e, DAY'S WORK, daily labor *or* occupation.
Tal, das, –es, ¨er, valley.
Tal'grund, der, –es, ¨e, valley, bottom of a valley.
Tal'vogt, der, –es, ¨e, governor *or* lord of the valley; *fig. for* storm clouds; *cf. note to line 38.*
tap'fer, brave, valiant.
Tat, die, –en, DEED, action, act, fact; mit friſcher Tat, with quick action; über friſcher Tat, in the very act.
Tä'ter, der, –s, —, perpetrator, doer, author.

tau'chen, to dive.
tau'meln, to stagger, reel.
täu'ſchen, *tr.*, to delude, deceive, escape.
tau'ſend, THOUSAND.
tau'ſendjährig, of a THOUSAND YEARS.
tau'ſendmal, *adv.*, a THOUSAND times.
Te'gerfeld(en), der, –s, Tegerfeld, the name of an Austrian noble.
Teil, der *or* das, –es, –e, part, lot, share; zu Teil werden, to fall to the lot of (*dat.*), be given to, to share in.
tei'len, *tr.*, to divide, part, have in common, share.
teil'haft, *with gen.*, sharing in, partaking of, implicated in.
teilhaf'tig, *for* teilhaft, *with gen.*, sharing in, implicated in.
Tell, der, –s, Tell, a man's name; *cf. note to line 126.*
teu(e)r, DEAR, beloved, precious; mein Teuerſtes, what is most precious to me (*3184*).
Teu'fel, der, –s, —, DEVIL.
teuf'(e)liſch, DEVILISH, fiendish.
Teu'felsmünſter, das, –s, Teufelsmünster, "devil's cathedral," name of a cliff; *cf. note to line 2186.*
Teu'(e)rung, die, –en, famine.
The'ma, das, –s, –s *or* –ta, theme, subject.
Thron, der, –es, –e, THRONE.
Thur'gau, der, –s, Thurgau, name of a canton; *cf. note to line 2432.*
tief, DEEP, low, far.
Tie'fe, die, –n, DEPTH, DEEP, background of stage (*S.D., 413*).
Tier, das, –es, –e, animal, beast, brute.
Ti'ger, der, –s, —, TIGER.
to'ben, to rage, struggle violently; das Toben, raging.
Toch'ter, die, ¨, DAUGHTER.
Tod, der, –es, –e *or* Todesfälle, death; am Tode (*2115*), at the point of death.
Tod'feind, der, –s, –e, mortal enemy.
Ton, der, –es, ¨e, sound, TONE, strain.
Tor, das, –es, –e, gate, gateway.
tö'richt, foolish.
to'ſen, to rage, roar; das Toſen, roaring.
tot, DEAD; der Tote, the dead man.
tö'ten, *tr.*, to kill, put to DEATH.
To'tenhand, die, ¨e, DEAD HAND, hand cold in death (*2467*).
Trach'ten, das, –s, endeavor, desire, effort, purpose, disposition.
tra'gen, trug, getragen, *tr.*, to bear, carry, endure (*for* ertragen, *1021*), hold, have, tolerate, cherish, entertain; zur Schau tragen, display.
Trä'ne, die, –en, tear.
trau'en, *with dat., or* auf *and acc.*, to trust in, rely on.
trau'ern, to mourn, sorrow.
trau'lich, familiar, cordial.
träu'men, *tr.*, to DREAM.
Träu'mer, der, –s, —, DREAMER, visionary.

traun, *interj.*, in truth! forsooth! indeed!

trau'rig, sad, sorrowful.

tref'fen, traf, getroffen, *tr.*, to hit, meet, strike.

treff'lich, excellent, fine, choice, noble; der Treffliche, the excellent *or* noble man.

Treib, das, –s, Treib, name of a village; *cf. note S.D., Act I, Sc. I.*

trei'ben, trieb, getrieben, *tr.*, to DRIVE, urge on, compel, hurry (*2611*), go about something (*723*), carry on, do; *intr.* (haben *or* ſein), to drive about, drift.

tren'nen, *tr. and reflex.*, to separate, part, divide.

tre'ten, trat, getreten, *tr.*, to TREAD, trample; *intr.* (haben *or* ſein), to step, go, walk, enter upon.

treu, TRUE, faithful.

Treu'e, die, faithfulness, fidelity, faith.

treu'lich, true, faithful, loyal.

treu'los, *dat. or prep.*, faithless.

Trieb, der, –es, –e, impulse, love, instinct; Trieb des Vaterlands (*848*), instinctive love of country.

tric'fen, troff, getroffen, to DRIP.

trin'ken, trank, getrunken, *tr. and intr.*, to DRINK.

Trom'mel, die, –n, DRUM.

Troſt, der, –es, consolation, comfort.

trö'ſten, *tr.*, to console, comfort; *reflex.*, to be consoled.

troſt'los, disconsolate, desperate, comfortless.

trotz, *prep. with dat.*, in spite of.

trotz'en, *with dat.*, to defy, spite.

trü'ben, *tr.*, to disturb, trouble.

Trüb'ſinn, der, –s, melancholy, sadness.

trü'geriſch, treacherous, deceptive.

Trüm'mer, die, *plu.*, ruins, fragments.

Trupp, der, –s, –e, TROOP.

Trutz, der, –es, defiance; Schutz und Trutz, defense and offense.

trutz'iglich, *poetic for* trotzig, *adv.*, defiantly.

Tu'gend, die, –en, virtue, manliness (*1646*).

tu'gendhaft, virtuous.

tumultua'riſch, TUMULTUOUS, riotous.

tun, tat, getan, *tr. and intr.*, to do, make, act; Vorſchub tun, to render assistance.

Tür(e), die, –(e)n, DOOR.

Turm, der, –es, ¨e, TOWER, dungeon, prison.

Turnier', das, –s, –e, TOURNAMENT.

Twing, der, –s, –e, *archaic for* Zwing, Zwinghof, Zwinger, strong tower, dungeon, keep, prison, a fortress built for the subjugation of a people.

Twing'hof, der, –s, ¨e, strong tower, dungeon, fort, keep, prison.

Tyrann', der, –en, –en, TYRANT.

Tyrannei', die, –en, TYRANNY.

Tyran'nenjoch, das, –es, –e, TYRANT'S YOKE.

Tyran'nenmacht, die, ¨-e, tyrant's power, tyranny.
Tyran'nenſchloß, das, -ſſes, ¨-ſſer, tyrant's castle.
Tyran'nenſchwert, das, -es, -er, TYRANT'S SWORD, sword of tyranny.
tyran'niſch, TYRANNICAL.

U

ü'bel, EVIL, wrong, wicked, amiss.
Ü'bel, das, -s, —, EVIL, wrong, misfortune.
ü'ben, *reflex.*, to exercise, practice, train.
ü'ber, *prep. with dat. and acc., adv. and sep. and insep. pref.*, OVER, above, beyond, more than, across, about, on account of, by way of; *after an acc. of time*, through, during.
überall', *adv.*, everywhere.
überden'ken, überdachte, überdacht, *tr.*, to THINK over, reflect on, consider.
Ü'berdruß, der, -ſſes, disgust, vexation, weariness, satiety.
Ü'berfahrt, die, -en, passage, crossing.
überhand'nehmen, nahm -, -genommen, to get worse, increase, become frequent, get the upper hand (of).
überlaſ'ſen, überließ, überlaſſen, *tr.*, to leave, abandon, give up *or* over.
überlie'fern, *tr.*, to give *or* deliver up, hand over, surrender.
ü'berm, *for* über dem.
Ü'bermut, der, -s, impertinence, insolence, arrogance.
ü'bern, *for* über den.
übernan'der, *adv., for* über einander, on top of each other.
überneh'men, übernahm, übernommen, *tr.*, to undertake, assume, to overcome, take possession of.
überraſch'en, *tr.*, to surprise.
ü'berſchwellen, ſchwoll -, -geſchwollen, to overflow; überſchwellend, overflowing.
ü'berſetzen, *tr.*, to carry across, ferry over, SET OVER.
überſte'hen, überſtand, überſtanden, *tr.*, to endure, STAND, overcome.
ü'bertreten, trat -, -getreten, to step over, go over.
üb'rig, over, left, remaining; *plu.*, others; übrig bleiben, to be left.
Ü'bung, die, -en, practice.
Ücht'land, das, -s, Üchtland, name of a county; *cf. note to line 2432.*
U'fer, das, -s, —, bank, shore.
Uhr, die, -en, clock, watch; *fig.*, time.
Ul'li, der, -s, diminutive of Ulrich.
Ul'rich, der, -s, Ulrich, a man's name.
um, *prep. with acc., adv., sep. and insep. pref.*, around, about, near, concerning, from, at (time), for, with regard to, at the hands of (*100*); um . . . willen, *prep. with gen.*, for the sake of; um *and inf. with* zu in order to.

umar'men, *tr.*, to embrace.
um'bringen, brachte –, -gebracht, *tr.*, to kill.
umdrän'gen, *tr.*, to crowd around, press.
umfaſ'ſen, umfaßte, umfaßt, *tr.*, to clasp, embrace.
umgar'nen, *tr.*, to ensnare, involve, surround.
umge'ben, umgab, umgeben, *tr.*, to surround, inclose, compass.
um'gehen,* ging –, -gegangen, to GO around, make a detour.
umher', *adv. and sep. pref.*, around, about, round about.
umher'blicken, to look around.
umher'merken, to look around, notice round about.
umher'ſpähen, to search around, spy, watch around.
umher'ſtreifen,* to roam about, wander.
umhül'len, *tr.*, to envelop, veil, wrap about.
um'kehren,* *intr. and reflex.*, to turn around *or* back, return.
Um'kreis, der, –es, –e, circuit, extent.
umrin'gen, *tr.*, to surround, encircle, beset, crowd around.
ums, *for* um das.
umſchlie'ßen, umſchloß, umſchloſſen, *tr.*, to inclose, surround.
um'ſehen, ſah –, -geſehen, *reflex.*, to look about *or* around.
umſonſt', *adv.*, in vain, to no purpose, for nothing, fruitless.
umſte'hen, umſtand, umſtanden, to STAND around, surround.
um'wandeln, *tr.*, to change, transform.
Um'weg, der, –s, –e, detour, circuit, roundabout way.
umwer'ben, *tr.*, to woo, pay court to, court, sue, surround and woo (*1600*).
Un'bedacht, der, –s, thoughtlessness, inadvertence.
un'bekannt, UNKNOWN, unfamiliar.
un'bequem, inconvenient, disagreeable; das Unbequeme, inconvenient thing (*2721*).
un'bewaffnet, unarmed.
un'bezahlt, unpaid, unrequited.
un'billig, unjust, unreasonable; Unbilliges, injustice (*317*).
und, *conj.*, and.
undurchdring'lich, impenetrable, inaccessible.
unentdeckt', undiscovered.
unerhört', UNHEARD of; Unerhörtes, unheard-of thing, monstrous thing (*402*).
unerſätt'lich, insatiable.
un'erträg'lich, unbearable, intolerable, insufferable.
Un'gar, der, –n, –n, Hungarian.
un'gebo'ren, UNBORN, future.
Un'gebühr, die, wrong, impropriety, what is unbecoming.
un'gebühr'lich, improper, indecent; Ungebührliches, impropriety.
Un'geduld, die, impatience.
un'geduldig, impatient.
un'geheuer, terrible (*2540*), monstrous (*319*), atrocious, immense, huge; das Ungeheuere, monstrous thing; zum Unge-

heuren, to monstrous things, *i.e.* to the thought of murder (*2574*).

un'gekränkt, unhurt, unharmed, undisturbed, unvexed, in peace.

un'gerecht, unjust.

un'gereizt, unprovoked.

un'geſetzlich, illegal, irregular, unconstitutional.

un'getröſtet, uncomforted.

Un'gewitter, das, –s, —, tempest, thunderstorm.

un'gezügelt, unbridled, unrestrained.

Un'glimpf, der, –s, harshness, injustice, outrage, injury.

Un'glück, das, –s, misfortune, disaster, misery, adversity, calamity.

un'glücklich, wretched, unhappy; der Unglückliche, wretched man.

un'glückſelig, unhappy, unfortunate, ill-starred, wretched; der Unglückſelige, the unhappy one, the hapless one.

Un'glückstat, die, –en, unhappy *or* direful deed.

Un'heil, das, –s, mischief, evil, hurt.

un'leidlich, unbearable, insufferable, intolerable.

un'menſchlich, inhuman, cruel, barbarous.

un'mög'lich, impossible.

Un'mündigkeit, die, minority, dependence.

Un'mut, der, –s, anger, indignation, ill-humor, displcasure.

un'nütz, useless.

Un'recht, das, –s, wrong, injustice, guilt, crime, fault.

un'ruhig, restless, disturbed, troubled, impatient.

Un'ſchuld, die, innocence, guiltlessness.

un'ſchuldig, innocent.

un'ſer, *poss. adj. and pron.*, OUR, OURS.

Un'tat, die, –en, crime, monstrous DEED.

un'ten, *adv.*, down, below, beneath.

un'ter, *prep. with dat. and acc.*, *adv.*, *sep. and insep. pref.*, UNDER, beneath, below, among, between, during, in.

unterbrech'en, unterbrach, unterbrochen, *tr.*, to interrupt, discontinue, break.

unterdeſſ'en, *adv.*, meanwhile, in the meantime.

unterdrück'en, *tr.*, to oppress, suppress; der Unterdrückte (*1617*), the oppressed.

Unterdrück'er, der, –s, —, oppressor.

Un'tergang, der, –s, ¨e, ruin, destruction, fall.

unterneh'men, unternahm, unternommen, *tr.*, to undertake.

unterſchei'den, unterſchied, unterſchieden, *reflex.*, to differ from, be distinguished from.

Un'terſchied, der, –s, –e, difference

unterſte'hen, unterſtand, unterſtanden, *reflex.*, to dare, endeavor, undertake (*234*), take upon oneself.

un'tertauchen, to dive under.

Un'terwalden, das, –s, Unterwalden, name of a canton.

Un'terwaldner, der, –s, —, an inhabitant of Unterwalden; *as adj.*, from Unterwalden.

unterwegs', *adv.*, on the way.

unterwer'fen, unterwarf, unterworfen, *tr.*, to subdue; *reflex.*, to submit, yield.

un'terwür'fig, submissive, respectful.

un'verän'dert, unchanged.

unverän'ßerlich, inalienable.

un'verdäch'tig, unsuspected, without arousing suspicion.

un'verletzt', uninjured, safe, unhurt.

Un'vernunft, die, lack of sense, unreasonableness, folly, absurdity.

un'vernünftig, irrational, unreasonable, senseless.

un'verſchämt', impertinent, insolent, impudent; der Unverſchämte (*475*), the insolent fellow.

un'verſehrt', unharmed, uninjured, unhurt, safe.

unwan'delbar, *adv.*, invariable, constant, unalterable, changeless.

un'weit, *prep. with gen. and dat.*, not far from.

Un'wille(n), der, –(n)s, indignation, anger, displeasure.

un'willkür'lich, involuntary.

un'wirtlich, inhospitable.

un'zerbrech'lich, UNBREAKABLE, inviolable.

ur'alt, very old, ancient.

ur'alters, *adv.*, from *or* in ancient times; von uralters her, from time immemorial.

Ur'feh'de, die, –n, sacred oath, parole; *cf. note to line 2910.*

U'ri, das, –s, Uri, name of a canton.

Ur'ner, der, –s, —, an inhabitant of Uri.

Ur'ſache, die, –n, cause, reason.

Ur'ſprung, der, –s, ¨e, origin.

Ur'ſtand, der, –es, ¨e, original condition *or* state.

Ur'teil, das, –s, –e, judgment, opinion.

ur'teilen, *tr.* (*but usually intr.*), to judge.

V

Variation', die, –en, VARIATION.

Va'ter, der, –s, ¨, FATHER, sire, ancestor.

Va'terland, das, –es, FATHERLAND, native country.

vä'terlich, FATHERLY, paternal, native, ancestral.

va'terlos, FATHERLESS.

Va'termord, der, –s, parricide; *cf. note to line 2953.*

Vä'tertugend, die, –en, ancestral virtue.

verab'ſcheuen, *tr.*, to despise, scorn, abhor.

verach'ten, *tr.*, to despise, contemn, disdain, scorn.

Verach'tung, die, contempt, scorn, disdain.

verach'tungswert, contemptible, despicable.

verän'dern, *reflex.*, to be changed, change appearance.

verän'ßern, *tr.*, to alienate, sell.

verber'gen, verbarg, verborgen, *tr.*

to hide, conceal ; *reflex.*, to be hidden ; das Verbergen, concealment.

verbie'ten, verbot, verboten, *tr.*, to forbid, prohibit.

verbin'den, verband, verbunden, *tr.*, to bind, unite, bandage, blindfold.

verblaſ'ſen, to turn pale, grow pale as death.

verblen'den, *tr.*, to BLIND, delude, dazzle ; Verblendeter (*839*), one blinded *or* deluded.

verblu'ten, *intr. and reflex.*, to BLEED to death.

Verbrech'en, das, –s, —, crime.

verbrei'ten, *tr.*, to spread, disseminate.

verbren'nen, verbrannte, verbrannt, to BURN up, burn to death.

Verdamm'nis, die, –ſſe, CONDEMNation, DAMNation.

verdan'ken, *tr.*, to owe, have to THANK one for, be indebted for.

verder'ben, verdarb, verdorben, *tr.*, to ruin, destroy, undo.

verdie'nen, *tr.*, to deserve, merit.

Verdrieß', der, –es, *archaic for* Verdruß', vexation, annoyance, spite ; zum Verdrieße (Verdruſſe) (*1738, 1965*), *preceded by the dative*, to annoy.

verdrie'ßen, verdroß, verdroſſen, *tr.*, to vex ; ſich verdrießen laſſen, to hesitate to, shrink from, be discouraged.

Verdruß', der, –es, vexation, annoyance, spite.

vereh'ren, *tr.*, to honor, respect, revere.

verei'den, *tr.*, to bind by OATH, swear homage.

verei'nen, *tr.*, to unite, join, combine.

verei'nigen, *tr.*, to unite, join, combine.

verfal'len,* verfiel, verfallen, *poetic and fig.*, to FALL to, be forfeited to *or* liable for.

verfan'gen, verfing, verfangen, to avail ; *reflex.*, to be caught, be entangled.

verfeh'len, *with gen.*, to FAIL *or* miss.

verflu'chen, *tr.*, to curse.

verfol'gen, *tr.*, to FOLLOW, pursue, hunt down.

Verfol'ger, der, –s, —, pursuer.

verfüh'ren, *tr.*, to mislead, deceive, corrupt, seduce.

Verfüh'rung, die, –en, temptation, seduction, corruption.

verge'ben, vergab, vergeben, *tr.*, to FORGIVE, pardon.

verge'bens, *adv.*, in vain.

vergeb'lich, useless, vain.

Vergel'tung, die, retribution, requital, recompense.

vergeſ'ſen, vergaß, vergeſſen, *tr.*, to FORGET.

vergif'ten, *tr.*, to poison.

verglei'chen, *tr.*, to settle, adjust differences (*2499*) ; *also strong*, verglich, verglichen, to compare.

vergra'ben, vergrub, vergraben, *tr.*, to bury.

vergrö'ßern, *tr.*, to enlarge, increase, aggravate, magnify.

vergü'ten, *tr.*, to make GOOD, compensate.

verhaf'ten, *tr.*, to arrest.

verhal'ten, verhielt, verhalten, *tr.*, to conceal, keep from; *reflex.*, to be in a certain state, be, be related; so verhält sich alles, so it all is.

verhan'deln, *tr.*, to transact; *intr.*, to discuss.

verhän'gen, *tr.*, to ordain, decree.

verhaßt', odious, HATED, detestable.

verheh'len, *tr.*, to hide, conceal.

verhin'dern, *tr.*, to HINDER, prevent.

verhül'len, *tr. and reflex.*, to cover *or* wrap oneself up, hide one's face.

verhü'ten, *tr.*, to avert, prevent; verhüte Gott! God forbid!

verir'ren, *intr. and reflex.*, to wander, lose one's way, get lost, go astray; verirrt, lost.

verja'gen, *tr.*, to drive out, expel.

verkau'fen, *tr.*, to sell.

verklei'den, *tr.*, to disguise.

verküm'mern,* to pine away, languish, wither.

verkün'den, *tr.*, *for* melden, to announce, make known.

verkün'digen, *tr. and reflex.*, to announce, proclaim, show, report, manifest.

verlan'gen, *tr.*, to demand, require, desire, crave.

Verlan'gen, das, –s, —, longing, desire, wish, demand.

verlaſ'ſen, verließ, verlaſſen, *tr.*, to leave, forsake, abandon, desert; rely upon (auf *and acc.*).

verlau'fen, verlief, verlaufen, *reflex.*, to lose one's way, go astray; *intr.*, run away, subside.

verlau'ten, *intr. impers.*, to be reported, be rumored, be heard, transpire.

verle'gen, embarrassed, confused, at a loss.

verlei'hen, verlieh, verliehen, *tr.*, to give, grant, LEND.

verletz'en, *tr.*, to hurt, wound, injure, violate, disobey (*1819*).

verlie'ren, verlor, verloren, *tr.*, to lose; *reflex.*, to be lost, disappear, lose one's way.

verman'ern, *tr.*, to surround with a wall, wall up, inclose.

vermeh'ren, *tr.*, to increase, augment, multiply, favor.

vermei'den, vermied, vermieden, *tr.*, to avoid, shun.

vermen'gen, *tr.*, to mix up, confuse, confound, mingle.

vermö'gen, vermochte, vermocht, *tr.*, to be able, accomplish, have the power (to do something).

Vermö'gen, das, –s, —, ability, means, power.

vernehm'men, vernahm, vernommen, *tr.*, to hear, learn, perceive.

Vernunft', die, reason, understanding.

vernünf'tig, sensible, wise, rational.

verö'den, *tr. and intr.*, to lay *or*

become waste, be deserted *or* desolate.

verpfän'den, *tr.*, to mortgage, pawn.

Verrat', der, –s, treason, treachery, perfidy.

verra'ten, verriet, verraten, *tr.*, to betray.

Verrä'ter, der, –s, —, traitor.

verrin'nen,* verrann, verronnen, to pass *or* RUN away, elapse *or* fly (of time).

verſa'gen, *tr.*, to deny, refuse; *intr.*, to fail, refuse service (*1563*).

verſam'meln, *reflex.*, to assemble, meet, gather.

Verſamm'lung, die, –en, assembly, meeting.

verſchaf'fen, *tr.*, to secure, obtain, get; ſich Recht verſchaffen, to obtain justice, take the law into one's own hands.

verſchei'den,* verſchied, verſchieden, to expire, pass away, die.

verſchen'ken, *tr.*, to give away, bestow.

verſcheu'chen, *tr.*, to drive away, frighten *or* chase away.

verſchie'ben, verſchob, verſchoben, *tr.*, to defer, postpone, put off.

verſchie'den, different, various; *plu.*, several.

verſchlei'ern, *tr.*, to veil.

verſchlie'ßen, verſchloß, verſchloſſen, *tr.*, to lock up, shut up, hide, conceal, close.

verſchlin'gen, verſchlang, verſchlungen, *tr.*, to swallow up, devour; verſchlungen, far-reaching, intertwined (*1190*).

verſchmä'hen, *tr.*, to despise, scorn, disdain.

verſchul'den, *tr.*, to do wrong, commit, be guilty of.

verſchüt'ten, *tr.*, to engulf, overwhelm, bury, cover.

verſchwin'den,* verſchwand, verſchwunden, to disappear, vanish.

Verſchwö'rung, die, –en, conspiracy.

verſe'hen, verſah, verſehen, *with* zu *and dat. of per. and gen. of thing, or with a* daß *clause, reflex.*, to expect of, look out for, look confidently for (*2483, 3041*).

verſen'den, verſandte, verſandt, *or weak, tr.*, to SEND, dispatch, discharge.

verſet'zen, *tr.*, to put, remove, displace, reply, answer, rejoin.

verſöh'nen, *reflex.*, to become reconciled, make one's peace.

verſprech'en, verſprach, verſprochen, *tr.*, to promise.

verſtän'dig, sensible, intelligent, prudent; der Verſtändige (*248*), the sensible man.

verſteckt', remote, hidden.

verſte'hen, verſtand, verſtanden, *tr.*, to UNDERSTAND, mean, know; *reflex. with* mit *and dat. of per.*, to come to an agreement *or* understanding with; *with* auf *and acc. of thing*, to be skilled in, understand, be judge of.

verſtock'en, *reflex.*, to be stubborn hard, obstinate, unyielding.

verſtoh'len, *adv.*, secretly, STEALthily, furtively.

verſu'chen, *tr.*, to try, attempt, endeavor, tempt.

vertei'digen, *tr.*, to defend.

Vertei'diger, der, –s, —, defender.

vertil'gen, *tr.*, to destroy, annul.

vertrau'en, *tr.*, to confide, intrust; *intr. with dat., or with* auf *and acc.*, to trust in, rely on.

Vertrau'(e)n, das, –s, trust, confidence, faith.

vertraut', trusted, intimate, trusty, reliable, familiar.

vertrei'ben, vertrieb, vertrieben, *tr.*, to drive out, expel, exile.

verü'ben, *tr.*, to do, commit, perpetrate.

verwah'ren, *tr.*, to guard, secure, keep, confine.

verwal'ten, *tr.*, to administer, manage, execute.

verwan'deln, *tr.*, to change, transform; *reflex.*, to be changed.

verwandt', related, akin; der Verwandte, relative.

verwe'gen, verwog, verwogen, *reflex. with gen.*, to dare, venture, presume (to do).

verwe'gen, bold, daring, rash.

verwei'gern, *tr.*, to refuse, deny.

verwei'len, to remain, stop, tarry, linger.

verwir'ken, *tr.*, to forfeit, lose.

verwün'ſchen, *tr.*, to curse; verwünſcht'! *perf. part. as excl.*, confound it! curse it!

verwünſcht', *perf. part. as adj.*, cursed, confounded.

verza'gen, to despair, lose courage.

verzei'hen, verzieh, verziehen, *tr.*, *with dat. of per.*, to pardon, excuse, forgive.

verzie'ren, *tr.*, to decorate, adorn.

verzwei'feln, *intr.*, to despair.

Verzweif'lung, die, despair, desperation.

Verzweif'lungsangſt, die, ¨e, desperate fear, despairing anguish.

verzweif'lungsvoll, full of despair, desperate.

Vet'ter, der, –s, –n, cousin, relative, kinsman.

Vieh, das, –s, cattle, brute, beast.

viel, *adj.*, much, a great deal; *plu.*, many; *adv.*, very.

viel'erfah'ren, very experienced, of wide experience, wise.

vielleicht', *adv.*, perhaps, perchance, maybe.

vielmehr', *adv. and conj.*, far more, rather, on the contrary.

vier, FOUR.

viert, FOURTH.

Vierwald'ſtätterſee, der, –s, Lake Lucerne; *cf. note, S. D., Act I, Sc. I.*

Vo'gel, der, –s, ¨, bird.

Vogt, der, –s, ¨e, governor, bailiff.

Volk, das, –es, ¨er, people, nation; Volk der Weiber, pack *or* rabble of women.

voll, full, complete, whole, great; ſeine Jahre voll haben, to be of age.

vollbrin'gen, vollbrachte, vollbracht, *tr.*, to accomplish, carry out, execute; das Vollbrachte

(*218*), accomplishment, what has been accomplished.

vollen'den, *tr.*, to finish, END, carry out, accomplish, achieve.

völ'lig, *adj.*, FULL, complete; *adv.*, entirely, wholly.

Voll'macht, die, –en, full power, authority.

vom, *for* von dem.

von, *prep. with dat.*, of, from, by, because of, about, with, concerning, by means of, on the part of; *with family names as a sign of nobility.*

vor, *prep. with dat. and acc.*, *adv.*, *sep. pref.*, before, in the presence of, because of, in front of, with, of; ago.

voran', *adv. and sep. pref.*, before, in advance, in front, foremost.

voran'ziehen,* zog–, -gezogen, to precede, go in advance, march before.

voraus', *adv.*, before, in advance, on ahead.

vor'bauen, to take precautions, anticipate, prevent.

vorbei', *adv. and sep. pref.*, by, past, over; an . . . vorbei, past.

vorbei'gehen,* ging –, -gegangen, to go *or* pass by.

vorbei'sein,* war –, -gewesen, to be over *or* past.

vor'biegen, bog –, -gebogen, *tr.*, to bend forward.

vor'der, forward, fore, front; die vordere Scene, front part of the stage.

Vor'dergrund, der, –s, FOREGROUND, front.

vor'derst, *superl.*, FOREmost, most advanced, first.

vor'gehen,* ging –, -gegangen, to go, pass, happen, take place.

vor'halten, hielt –, -gehalten, to hold up before.

Vor'hang, der, –s, ¨e, curtain.

Vor'hut, die, sentinel, guard, picket.

vo'rig, preceding, former, previous, last; die Vorigen, the same as before, those mentioned above.

vor'kommen,* kam –, -gekommen, to COME FORWARD.

vorn, *adv.*, BEFORE, in front, in the foreground.

Vor'schlag, der, –s, ¨e, motion, proposal.

vor'schlagen, schlug –, -geschlagen, *tr.*, to make a motion, to propose.

Vor'schub, der, –s, ¨e, aid, assistance, help; Vorschub tun, *for* Vorschub leisten, to render assistance.

Vor'sehung, die, providence.

Vor'sicht, die, FORESIGHT, prudence, caution.

vor'springen,* sprang –, -gesprungen, to jut out, project.

Vor'sprung, der, –s, ¨e, projection, ledge.

vor'stellen, *tr.*, to stand for, represent.

Vor'teil, der, –s, –e, advantage, opportunity.

vor'treten,* trat –, -getreten, to stand forth, step forward.

vorü'ber, *adv. and sep. pref.*, by, past.

vorü'bergehen,* ging –, -gegangen, to go past *or* by.

vorü'berlenken, *tr.*, to steer past.

vorü'bertreiben, trieb –, -getrieben, *reflex.*, to hurry past, hasten.

vor'wärts, *adv. and sep. pref.*, forward.

Vor'wurf, der, –s, ¨e, reproach.

W

Wa'che, die, –n, WATCH, guard, sentry ; Wache halten, to stand guard.

wach'ſen,* wuchs, gewachſen, to grow, increase, advance.

Wäch'ter, der, –s, —, WATCHman, guard ; Watch, *name of a dog.*

wack'er, brave, valiant, courageous, good, excellent, worthy ; der Wackere, the excellent *or* brave man.

Waf'fe, die, –n, WEAPON ; *plu.*, arms.

Waf'fendienſt, der, –es, –e, military service.

Waf'fenfreund, der, –s, –e, FRIEND *or* comrade in arms.

Waf'fenknecht, der, –es, –e, mercenary soldier, man at arms, soldier.

waff'nen, *tr.*, to arm.

Wa'gefahrt, die, –en, *poetic and coined word*, daring trip *or* deed *or* enterprise.

wa'gen, *tr.*, to dare, risk, venture.

Wa'geſprung, der, –s, ¨e, bold *or* daring *or* hazardous leap.

Wa'getat, die, –en, daring deed, daring.

Wag'ſtück, das, –s, –e, daring deed, hazard, risk.

Wahl, die, –en, election, choice, preference.

wäh'len, *tr.*, to choose, elect.

Wahl'freiheit, die, –en, freedom of election.

Wahn, der, –s, illusion, delusion, dream.

wahn'ſinnig, insane, mad, crazy.

Wahn'ſinnstat, die, –en, insane deed *or* act, deed of frenzy *or* of madness.

wahr, true, real, genuine.

wäh'rend, *prep. with gen.*, during ; *conj.*, while.

Wahr'heit, die, –en, truth.

wahr'lich, *adv.*, truly, indeed, forsooth, really, surely.

Wäh'rung, die, –en, standard of value (of money), value, worth ; *cf. note to line 689.*

Wai'ſe, die, –n, orphan.

Wald, der, –es, ¨er, wood, forest.

Wald'gebirg(e), das, –(e)s, –(e), forest mountains ; the Forest Cantons (*687*).

Wald'gegend, die, –en, forest region, part of a forest.

Wald'kapelle, die, –n, forest chapel.

Wald'ſtätte, die, *plu.*, the Forest Cantons.

Wal'dung, die, –en, woods, forest.

Wald'waſſer, das, –s, —, forest stream, torrent.

Wall, der, –es, ¨e, WALL, rampart, bulwark.

wal'len,* to wander, walk, make a pilgrimage.

wal'ten, *poetic*, to govern, control, dispose, manage; das Walten, government (*2818*), rule.

Wal'ter, der, –s, Walter, a man's name.

Wäl'ti, der, –s, a diminutive of Walter.

wäl'zen, *tr.*, to roll, throw off.

Wand, die, ¨e, wall.

wan'deln (sein *or* haben), to go, move, walk, wander.

wan'dern,* to WANDER, go, travel.

Wanders'mann, der, –es, Wandersleute, traveler.

Wand'(e)rer, der, –s, —, traveler.

wan'ken (sein *or* haben), to shake, totter, stagger, waver, reel, tremble, rock, fail, give way.

wann, *interrog. adv.*, WHEN.

Wap'penſchild, das, –es, –er, coat of arms, escutcheon.

wapp'nen, *tr.*, to arm, put on armor.

warm, WARM, sunny, rich.

war'nen, *tr.*, to WARN.

War'nung, die, –en, WARNING.

Wart, der, –s, Wart, name of an Austrian nobleman.

war'ten, *with gen., or usually with* auf *and acc.*, to wait, wait for; *poetic* tend, take care of, attend to.

warum', *interrog. adv.*, why.

was, *interrog. pron.*, WHAT; *rel. pron.*, what, that, which, whatever, all who, whoever; *often used for* etwas, something, somewhat, some; *sometimes used for* warum, why, what for; was für ein, what kind of; was . . . auch, whatever; was da (*1477*), whatever.

Waſ'ſer, das, –s, —, WATER, stream, river.

Waſ'ſerhuhn, das, –s, ¨er, WATER fowl *or* HEN.

Waſ'ſerkluft, die, ¨e, gorge of water, water-filled gorge, abyss of WATER.

Waſ'ſerwüſte, die, –n, watery desert, WASTE of WATER.

wech'ſeln, *tr. and intr.*, to change, alter, vary.

weck'en, *tr.*, to WAKEN, WAKE, arouse.

we'der, *conj.*, neither; weder . . . noch, neither . . . nor.

Weg, der, –es, –e, WAY, path, road.

weg, *adv. and sep. pref.*, AWAY, off, gone, forth.

weg'bleiben,* blieb –, -geblieben, to stay *or* remain away.

we'gen, *prep. with gen.*, on account of, for the sake of; *may precede or follow its noun.*

weg'fahren,* fuhr –, -gefahren, to sail *or* ride away *or* along, pass along.

weg'führen, *tr.*, to lead *or* take away.

weg'gehen,* ging –, -gegangen, to GO AWAY, go *or* pass over.

weg'rauben, *tr.*, to carry off, abduct, kidnap.

weg'wenden, wandte –, -gewandt, *also weak, tr. and reflex.*, to turn away, avert.

weh(e), *interj.*, WOE ! alas !

Weh'geſchrei, das, –s, cry of distress *or* of lamentation.

weh'klagen, to moan, wail, lament.

weh'ren, *with dat. of per.*, *tr.*, to stop, prevent, hinder, impede, check, keep back (*2565*).

wehr'los, unarmed, weaponless, defenseless.

Weib, das, –s, –er, woman, WIFE.

Wei'bel, der, –s, —, beadle, bailiff, summoner.

weib'lich, womanly, feminine.

wei'chen,* wich, gewichen, to yield, give way, retire, recede.

Wei'de, die, –n, pasture, grazing land.

wei'den, *tr.*, to graze over, pasture on, tend *or* feed a flock *or* herd ; feast one's eyes on *or* gloat over (*2813*).

Weid'geſell, der, –en, –en, huntsman.

Weid'mann, der –s, ¨er *or* Weidleute, hunter, huntsman.

Weid'werk, das, –s, game, quarry.

wei'gern, *tr.*, to refuse, deny.

Weih(e), der, –(e)n, –(e)n, any large bird of prey, falcon, eagle.

wei'hen, *reflex.*, to devote *or* consecrate oneself, be devoted.

weil, *conj.*, because, since ; *sometimes poetic and archaic for* während, WHILE.

wei'len, to stay, linger, tarry.

Wei'ler, der, –s, hamlet ; *also part of a proper name.*

wei'nen, to weep, cry.

wei'ſe, WISE, sage, prudent.

Wei'ſe, die, –n, manner, custom, way, habit.

wei'ſen, wies, gewieſen, *tr.*, to show, point out, direct, refer ; reprove, remind, admonish.

weis'lich, *adv.*, WISELY, prudently, skillfully (*2192*).

weiß, WHITE.

Weiß'land, das, –es, "WHITELAND," the Häslital ; *cf. note to line 1193.*

weit, WIDE, broad, long, far, distant ; ein Weiteres, something further ; wie weit, how far ; das Weite, all outdoors, the free and open space (*1474*), the great world (*1685*).

Wei'te, die, –n, distance, distant scene ; width.

wei'ter, *adv. and sep. pref.*, further, on, onward ; *elliptical for the imperative*, go on (*1314*).

weit'ſchichtig, far-reaching, vast, large, most important.

weit'ſchmettern, to resound *or* peal afar *or* far and wide.

weit'verſchlun'gen, tangled, closely intertwined.

wel'cher, welche, welches, *rel. and interrog. pron.*, WHICH, who, what, what a, that.

Wel'le, die, –n, wave, billow, surge.

welſch, foreign, Italian *or* French ; *cf. note to line 519.*

Welſch'land, das, –es, Italy ; *cf. note to line 519.*

Welt, die, –en, WORLD, earth.

wen'den, wandte, gewandt, *also weak, reflex.*, to turn.

we'nig, little, few, a few.

wenn, *conj.*, if, WHEN, whenever, though; wenn auch, even though.

wer, *interrog. pron.*, WHO; *indef. rel. pron.*, whoever, he who; wer da, he who, whoever.

wer'ben, warb, geworben, *tr.*, to gain, secure, achieve *or* do (*995*), enlist, obtain, request; *intr.*, sue, woo; das Werben, suit, request.

wer'den, wurde *or* ward, geworden, to become, get, grow, come into existence, happen, be, be given (*645*, *149*); *aux. with fut.*, shall, will; *aux. passive*, be; zu Teil werden, fall to the lot of, be given to; mir wird, I feel; in Werk und Werden, on foot and maturing *or* in progress.

wer'fen, warf, geworfen, *tr.*, to throw, cast, fling.

Werk, das, –s, –e, WORK, deed; in Werk und Werden (*2727*), on foot and in progress.

Werk'leute, die, *plu.*, WORKmen.

Werk'zeug, das, –s, –e, tool, instrument, "cat's paw."

Wer'ner, der, –s, Werner, a man's name.

Wer'ni, der, –s, Werni, diminutive for Werner.

wert, WORTHY, dear, valued, esteemed.

Wert, der, –es, –e, WORTH, value.

We'sen, das, –s, —, being, existence, creature.

West'en, der, –s, WEST.

Wet'ter, das, –s, —, WEATHER, storm.

Wet'terloch, das, –s, ¨er, WEATHERhole, weather quarter; *cf. note to line 40.*

Wett'streit, der, –s, contest, dispute, emulation.

wetz'en, *tr.*, to WHET, sharpen.

wi'der, *prep. with acc.*, *adv.*, *and insep. pref.*, against, contrary to, back, against.

Wi'derpart, der, –s, –e, adversary, antagonist; *unusual and archaic for* Gegner.

widerpral'len,* to rebound.

widerſetz'en, *reflex.*, to resist, oppose.

widerſprech'en, widerſprach, widerſprochen, *intr.* (haben), to speak in opposition to, oppose.

widerſte'hen, widerſtand, widerſtanden, *with dat.*, to resist, WITHSTAND.

widerſtre'ben, *with dat.*, to struggle against, resist, oppose.

widerſtrei'ten, widerſtritt, widerſtritten, *with dat.*, to be contrary to, be in conflict with.

wie, *adv.*, how, in what way; wie weit; how far; *conj.*, as, as if, when, like.

wie'der, *adv.*, *sep. and insep. pref.*, again, anew, once more, back.

wiederho'len, *tr.*, to repeat.

wie'derkehren,* to return; wie'derkehrend (*2481*), repenting, repentant; *impers. reflex.*, one returns, there is a return.

wie'derkommen,* kam –, -gekommen, to come back, return.
wie'dersehen, sah –, -gesehen, *tr.*, to see again, see in turn (*988*).
Wie'ge, die, –n, cradle.
wie'gen, *tr.*, to rock.
Wie'se, die, –n, meadow, pasture.
wild, savage, WILD.
Wild, das, –es, WILD animals, game, beast (*1804*).
wild'bewegt, *an alliterative poetic word*, stormy, WILDly agitated, tempestuous, turbulent.
Wild'heuer, der, –s, —, gatherer of WILD HAY; *cf. note to line 2738.*
Wild'nis, die, –sse, WILDERNESS.
Wil'helm, der, –s, William, a man's name.
Wil'le(n), der, –(n)s, –(n), WILL, purpose, intention, wish; um . . . willen; *prep. with gen.*, for the sake of, on account of.
willkom'men, WELCOME.
Wim'per, die, –n, eyelash.
Wind, der, –es, –e, WIND.
Win'deswehe, die, –n, snowdrift, avalanche of light snow.
Wind'lawi'ne, die, –n, wind avalanche; *cf. note to line 1501.*
Wind'licht, das, –s, –er, *more usual* Fackel, torch.
Win'kelried, der, -s, Winkelried, a man's name.
win'ken, to nod, beckon, make a sign.
Win'ter, der, -s, —, WINTER.
win'tern, *tr. and intr.*, to keep through the winter.
Win'terung, die, WINTERING.
wir, *pers. pron.*, WE.
Wir'bel, der, –s, —, whirlpool, eddy.
wir'ken, to WORK, act, effect, have influence, rule (*1709*).
wirk'lich, real, true, actual.
Wirt, der, –s, –e, host.
Wir'tin, die, –nen, *archaic and poetic for* Hausfrau, wife, hostess.
wirt'lich, hospitable.
wiſ'ſen, wußte, gewußt, *tr.*, to know; *with inf.*, know how.
Wit'wenleid, das, –s, WIDOW's sorrow *or* grief *or* affliction.
wo, *adv. and conj.*, WHERE, wherever, when, if, whence; *for* bei dem (*1218*), with *or* from whom.
wodurch', *adv.*, by *or* through which *or* what.
wofern', *conj.*, if, provided that, in case that.
wofür', *adv.*, wherefore, for which *or* what.
wo'gen, to surge, wave, roll.
woher', *adv.*, whence, WHERE, wherefore.
wohin', *adv.*, whither, WHERE, where to, wherever (*3209*).
wohl, *adv. and intensive particle*, WELL, indeed, perhaps, probable, no doubt, I suppose, to be sure; lebe (du), lebt (ihr), leben Sie wohl, farewell; wohl tun, do good to, make feel good, gratify.
Wohl, das, –s, welfare, WELL-being.
wohlan', *interj.*, come on! very WELL! well then!
wohl'bestellt, duly appointed.

wohl'bewahrt, WELL kept *or* preserved.
wohl'feil, cheap.
wohl'genährt, WELL fed.
wohl'gepflegt, WELL cared for, well taken care of.
Wohl'tat, die, –en, good deed, kindness, benefit.
woh'nen, to dwell, stay, abide, reside, live.
wohn'lich, habitable, comfortable.
Wohn'ſtätte, die, –n, dwelling, habitation, home, abode.
Woh'nung, die, –en, habitation, abode, home, residence, dwelling.
Wolf, der, –es, ¨e, WOLF.
Wol'fenſchieß(en), der, –s, Wolfenschiessen, name of a governor; *cf. note to line 78.*
Wol'ke, die, –en, cloud.
Wol'le, die, WOOL.
wol'len, *tr. and modal aux.*, WILL, be willing, wish, mean *or* purpose, intend to do (*373*), pretend to, claim (*893*), to be about to, to be on the point of; wollt's Gott! would to God!
womit', *adv.*, wherewith, on account of which *or* what, why.
woran', *adv.*, about *or* concerning *or* against which *or* what.
worauf', *adv.*, WHEREUPON, upon which, on *or* at *or* for which *or* what; of *or* concerning which *or* what.
worein', *for* wohinein, in welche, *adv.*, into which.
Wort, das, –es, –e *or* ¨er, WORD, watchword (*986*).
worü'ber, *adv.*, about *or* concerning *or* over which *or* what.
wozu', *adv.*, for which *or* what, for what purpose, wherefore, why, WHERETO.
Wucht, die, WEIGHT.
Wun'der, das, –s, —, WONDER, miracle.
wun'derbar, WONDERful.
Wun'derding, das, –s, –e, WONDERful *or* strange THING, marvel, prodigy.
wun'dern, *intr. and impers. reflex.*, to WONDER, marvel; wundernd, admiring, marveling.
Wun'derzeichen, das, –s, —, prodigy, portent, miraculous sign.
Wunſch, der, –es, ¨e, WISH, desire.
wün'ſchen, *tr.*, to WISH, desire.
wür'dig, WORTHY; das Würdige (*953*), venerable; der Würdigere (*1144*), one more worthy.
Wur'zel, die, –n, root.
Wü'ſte, die, –n, desert, wilderness.
Wut, die, rage, fury.
wü'ten, to rage, rave, be furious; der Wütende, enraged *or* mad one.
Wüterei', die, *for* Tyrannei', rage, fury, tyranny, cruelty.
Wüt'(e)rich, der, –s, –e, madman, tyrant, monster.
wü'tig, raging, mad, furious.

Z

Zack'e, die, –n, prong, peak, tooth, crag.
za'gen, to be afraid, be timid, tremble, waver.
Zahl, die, –en, number.

zah'len, *for* bezahlen, *tr.*, to pay, pay for.

zäh'len, *tr.*, to count, reckon, number; *with* auf, to count upon, rely on; gezählt (*2409*), numbered.

zäh'men, *tr.*, to tame, subdue, restrain, check.

zart, tender, delicate, gentle.

Zau'ber, der, –s, —, spell, charm, magic.

zau'dern, to hesitate, delay.

zeh(e)n, TEN.

zehn'fach, TENfold.

zehnt, TENTH.

Zei'chen, das, –s, —, sign, TOKEN, mark, evidence, symbol.

zei'gen, *tr.*, to show, point out; *intr.*, to point at, open towards, show a view; *reflex.*, to appear.

Zei'le, die, –n, line.

Zeit, die, –en, time, age; eine Zeitlang, for some time.

zei'tig, early, betimes.

zeit'lich, temporal, earthly, worldly.

Zell(e), die, –(e)n, CELL, hermitage.

zerbrech'en, zerbrach, zerbrochen, *tr.*, to BREAK to pieces, raze.

zerknick'en, *tr.*, to break off, snap across.

zerlumpt', ragged, tattered.

zerna'gen, *tr.*, to gnaw.

zerrei'ßen, zerriß, zerriſſen, *tr.*, to tear, rend, break (to pieces), break down.

zerſchmet'tern, *tr.*, to dash to pieces, shatter.

zerſpal'ten, *tr.*, to split, cleave.

zerſpren'gen, *tr.*, to burst, break.

zerſprin'gen,* zerſprang, zerſprungen, to fly to pieces, break, snap.

zerſtö'ren, *tr.*, to destroy, ruin.

zerſtört', *for* verſtört, wild and troubled, distorted, haggard.

zertre'ten, zertrat, zertreten, *tr.*, to TREAD *or* trample under foot, crush.

Zeu'ge, der, –n, –n, witness.

zeu'gen, testify, witness.

Zeu'gung, die, –en, generation.

zie'hen, zog, gezogen, *tr.*, to pull, draw; *intr. with* an, to TUG *or* pull at; *intr.* (ſein), to go, move, pass, march (*1468*).

Ziel, das, –s, –e, end, limit, goal, mark, aim; zum Ziel führen, to accomplish.

zie'len, to aim.

zie'men, to behoove, befit, beSELM.

Zier, die, –en, ornament, decoration.

Zim'meraxt, die, ¨e, carpenter's AX.

Zim'mermann, der, –s, ¨er *or* Zimmerleute, carpenter.

zim'mern, *tr.*, to build.

zin'ſen, to pay tribute *or* taxes *or* rent.

zit'tern, to tremble.

zol'len, to pay TOLL *or* taxes.

Zorn, der, –es, anger, wrath, rage, indignation.

zor'nig, angry.

zu, *prep. with dat., adv. and sep. pref.*, TO, unto, at, in, by,

towards, in addition to, for the purpose of, besides, with, too, as; zum (*2436*), to form a; zu Lande, by land; ſchieß' zu, shoot on *or* away; *after its noun*, towards.

zu'bringen, brachte –, -gebracht, *tr.*, to BRING TO, report.

Zucht, die, -en, breed, race, herd.

Züch'tigung, die, -en, punishment, chastisement.

zuck'en, ſein *or* haben, to quiver, tremble, twitch, shrink, move convulsively (*S.D.*, *1990*).

zu'drücken, *tr.*, to shut tight, close.

zuerſt', *adv.*, first of all, at first, for the first time.

zu'fahren, fuhr –, -gefahren, *tr.*, to bring *or* carry to *or* up, wheel; *intr.* (ſein), to approach.

zu'fallen,* fiel –, -gefallen, to FALL TO (one's share), *2473*.

Zug, der, -es, ¨e, march, procession, train, host, expedition; *plu.*, features.

zu'geben, gab –, -gegeben, *tr.*, to grant, concede, admit, allow, permit.

zuge'gen, *adv.*, present.

zu'gehen,* ging –, -gegangen, to go to *or* towards, go at, lay on, bend (to the oars); *cf. note to line 2257*.

Zü'gel, der, -s, —, rein, bridle.

zu'gezählt, intrusted, counted to.

zugleich', *adv.*, at the same time, at once, likewise.

zu'kehren, *tr.*, to turn towards.

Zu'kunft, die, future.

zuletzt', *adv.*, at LAST, lastly, last.

zum, *for* zu dem.

zunächſt', *adv.*, NEXT, in the next place, first of all, at first, to begin with, near by.

Zunft, die, ¨e, guild.

Zun'ge, die, -en, TONGUE, language.

zur, *for* zu der.

zu'reiten,* ritt –, -geritten, to RIDE on.

Zür(i)ch, das, -s, Zürich, the name of a city and of a canton.

zurück', *adv. and sep. pref.*, back, backwards, behind, in the rear; *interj.*, back!

zurück'bleiben,* blieb –, -geblieben, to remain behind.

zurück'fahren,* fuhr –, -gefahren, to shrink *or* start back, recoil.

zurück'fallen,* fiel –, -gefallen, to FALL back.

zurück'führen, *tr.*, to lead *or* bring back, reinstate, reconduct.

zurück'geben, gab –, -gegeben, *tr.*, to GIVE back, restore, return.

zurück'halten, hielt –, -gehalten, *tr.*, to HOLD back, withhold.

zurück'kehren,* to return, turn back.

zurück'kommen,* kam –, -gekommen, to COME back, return.

zurück'laſſen, ließ –, -gelaſſen, *tr.*, to leave behind.

zurück'ſpringen,* ſprang –, -geſprungen, to leap *or* fly back, recoil, rebound.

zurück'ſtehen,* ſtand –, -geſtanden, to STAND back, withdraw.

zurück'treten,* trat –, -getreten, to step *or* draw back.

zurück'werfen, warf –, -geworfen, *tr.*, to throw *or* cast *or* hurl back.
zu'ſagen, *tr.*, to promise.
zuſam'men, *adv. and sep. pref.*, together, along with, jointly.
Zuſam'menbrechen, brach –, -gebrochen, to BREAK down.
zuſam'menflechten, flocht –, -geflochten, *tr.*, to clasp closely, intertwine.
zuſam'menführen, *tr.*, to bring *or* lead together, convene.
zuſam'mengrenzen, to meet together, border, join, meet.
zuſam'menhalten, hielt –, -gehalten, *tr. and intr.*, to HOLD *or* keep together, remain united.
zuſam'menlaufen,* lief –, -gelaufen, to gather together in a crowd, congregate.
zuſam'menraffen, *reflex.*, to collect oneself, compose oneself.
zuſam'menrufen, rief –, -gerufen, *tr.*, to call together, summon.
zuſam'menſinken,* ſank –, -geſunken, to SINK down to the ground, collapse.
zuſam'menſtehen, ſtand –, -geſtanden, to STAND together *or* united, be united.
Zuſam'mentreffen, das, -s, —, meeting.
Zu'ſchauer, der, -s, —, spectator.
zu'ſchießen, ſchoß –, -geſchoſſen, to shoot away, fire.
zu'ſchleudern, *tr.*, to hurl towards.
zu'ſchließen, ſchloß –, -geſchloſſen, *tr.*, to shut, close, lock.
zu'ſchnüren, *tr.*, to lace up, stifle, choke, strangle, compress.
zu'ſehen, ſah –, -geſehen, to look on *or* at.
zu'tragen, trug –, -getragen, *reflex.*, to happen, occur.
zu'traulich, trusting, confiding.
zuvor', *adv.*, BEFORE, previously.
zu'zählen, *tr.*, to count out to, TELL off to; zugezählt, intrusted.
Zwang, der, -es, oppression, force, constraint, compulsion, servitude.
zwan'zig, TWENTY.
Zweck, der, -s, -e, purpose, aim, object, design.
zwei, TWO.
Zwei'fel, der, -s, —, doubt.
zwei'feln, to doubt.
zwei'mal, *adv.*, twice.
zweit, second.
Zwie'tracht, die, discord.
Zwing, der, -es, -e, prison, dungeon, keep, strong tower; Zwing Uri, Uri Prison.
zwin'gen, zwang, gezwungen, *tr.*, to force, compel, subdue, keep down *or* in check.
zwiſch'en, *prep. with dat. and acc.*, between, among.
zwölf, TWELVE.